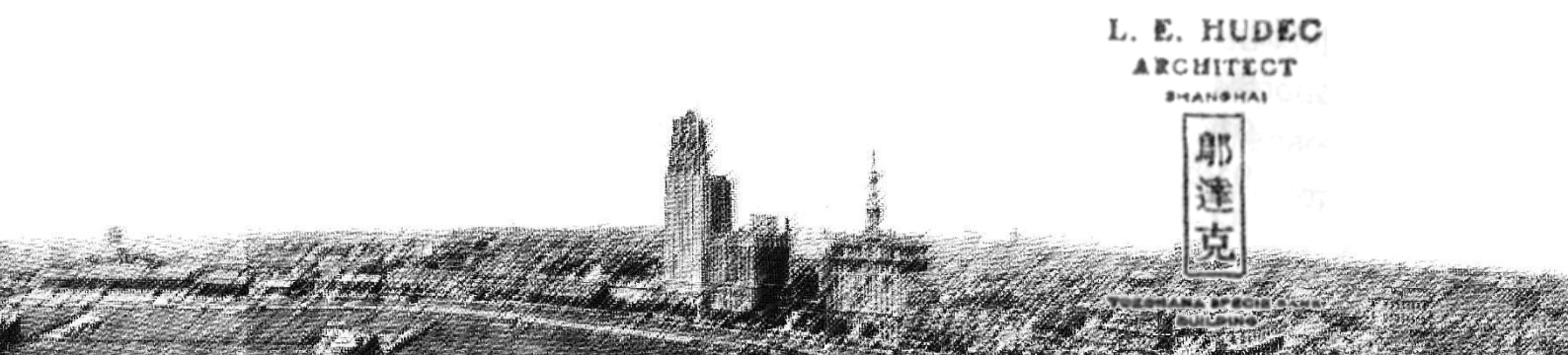


UNKNOWN SUNS: LÁSZLÓ HUDEC, ANTONÍN RAYMOND AND THE MAKING OF MODERN ARCHITECTURE IN EASTERN ASIA

DOCTORAL THESIS



Phd. Candidate Anamaria Andreea Anghel
Thesis Director/Tutor Dr. Pilar García Fernández

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PROGRAMA DE DOCTORADO ARTE Y PATRIMONIO

LÍNEA DE INVESTIGACIÓN:
TEORÍA, ANÁLISIS, CONCEPTOS, CRÍTICA Y DIFUSIÓN
EN LA CREACIÓN ARTÍSTICA Y DEL PATRIMONIO CULTURAL

SEVILLA 2015



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1 GENERAL INTRODUCTION AND OUTLINE OF THE THESIS

- 1.1 PROLOGUE
- 1.2 INTRODUCTION
- 1.3 MOTIVATION AND OBJECTIVES
- 1.4 METHODOLOGY

CHAPTER 1 GENERAL INTRODUCTION AND OUTLINE OF THE THESIS

1.1 PROLOGUE

Sometimes the path of life drives us to places totally different from the ones we are used to live in. The real challenge for a person is to be able to adapt everywhere in the world, no matter where, what culture and which climate. The Thesis below strives to emphasize this subject about the life trajectory of two architects, forced by the destiny to adapt themselves to different situations, in places they never lived before, in cruel conditions of war and crisis.

“When China and Japan opened up to European markets and culture in the 19th century and began an amazing rapid process of technological development, their traditional architectural culture was also fundamentally transformed. The two Eastern Europeans who contributed the most to this process of modernizing the architectural image of the Far East, blending local traditions with European influences and creating the foundations of contemporary architecture in China and Japan, were the internationally recognized Czech Antonín Raymond and László Hudec, yet to be rediscovered by posterity.”¹

Being an architect reflects the desire to discover the world, the people and their habits, their needs, to be able to understand that every single human being needs a shelter, a place to call home. In that place, everyone must feel that it was designed especially for that person, taking into account the needs and tastes.

¹ Luca Poncellini – Júlia Csejdy: *Hudec László - Az építész mesterei - Könyv (LÁSZLÓ HUDEC. Masters of Architecture)*. Holnap Kiadó, Budapest, 2010, p.7.

Our commitment as architects is not simple, but it is wonderful. We design the “boxes”, we have to be able to understand the client and to put down on a piece of paper what we know is good for him, it fits him and can make him happy. In the past, the architect had to spend a few months, even a year, with his client, to travel with him, get to know his habits, his lifestyle, and only after this whole process, he was able and certain about how to design the perfect house for him.

Unfortunately nowadays the world has changed. Everything moves much faster and has to be done in a hurry. The architects again have to adapt to this new world of motion. Because of the lack of time and the need for speed, the majority just design for the sake of art and are mainly focused on the trends. Every architect starts to have his own “recipes”, what he likes and what style he is in to. The client’s taste is somehow not so important anymore. Because of that, the clients choose their architect according to his style.

What I especially admire at Hudec is that he didn’t have a specific style. He constantly evolved with every commission. Every new project was a challenge. He knew how to design no matter the style, if the clients wanted something different. He designed everything according to the client’s needs and tastes. That doesn’t make him a less architect; but a good listener and makes him the people’s architect. He was not following his compatriot architects and the trend of designing only white buildings in a particular style; he just wants to please his clients, in making them participate in the act of designing, all this based on a deep cultural heritage.

To be able to combine the client’s taste and wishes with the architect’s knowledge, and to transform the clients ideas into practical ones full of good taste, that’s what makes an architect a very good one and locally famous.

The careers of Hudec and Raymond share a lot of similarities. They were both born geographically close to each other, although under different circumstances, and ended up in a cultural environment foreign to their own. Both architects had an active and productive career, enabling them to form ties with the members of the local cultural and political elite. They both strived to find their own form of expression in the 1920’s and clearly turned towards Functionalism in the 1930’s, exerting a major influence on their respective environments. While they enjoyed international attention thanks to periodicals and other publications, both of them made a fundamental contribution to the modern development of architecture in the metropolises of the East. The Thesis will try to follow the course of the lives of

these two great architects, the similarities and differences between the two, regarding their way of thinking, acting and creating.

It is an intriguing question how both Hudec and Raymond found the strength and ability alone, in a foreign environment, mainly different from that in Europe, not only to adapt but to rise above others, right to the top of international recognition. And also, both of them, disagreed in a moment of their lives with Frank Lloyd Wright's approach to architecture. Hudec did not work in accordance with his own ideas, but rather deciphered the desires of his clients and gave them form with an exceptional sensibility. Raymond, while working with Wright as his chief assistant for one year, he soon became bored with the work. He became concerned that "*the design had nothing in common with Japan, its climate, its traditions, its people and its culture*".²

*The most important in Hudec's creation is "the bridge between Europe and Asia". Hudec, who mastered 9 European languages, didn't speak Chinese and he didn't understand Chinese, but most of his clients were Chinese. Already in the early 20th century he proved that there are no obstacles in understanding inhabitants of distant countries, brought up in foreign culture and influenced by different traditions, religions and background. The obstacles and limits are only in our minds, in our fixed ideas.*³

1.2 INTRODUCTION

Around 20 years ago, the late and famous architect Peter Smithson was delivering a speech to a devoted audience in Seville (Spain); when the turn came to explain his acclaimed project for the furniture factory Tecta in Germany, he produced a map of northern Europe, showing that the latitude of the construction site near Kassel was very similar to that of London, roughly 51 degrees North, then with a half-smile of confidence he uttered to the people's surprise: This is a Known Sun. And on he went explaining the particulars of his fascinating design.

² Stewart, Dennis B: *The Making of a Modern Japanese Architecture: From the Founders to Shinohara and Isozaki*. New York, United States: Kodansha International ISBN 4-7700-2933-0 2002

³ http://www.ladislavhudec.eu/index.php?main_page=index&cPath=67

With the phrase: “this is a known sun”, Smithson wanted to transmit some of his great environmental concerns; he dared to work in this place of Germany because he was estimating that the climate was similar to that of his native London. However, for Antonín Raymond and László Hudec, the eastern sun was never a known one, no matter how hard they tried to appease it.

On the occasion of the 115th anniversary of the birth and 50th anniversary of death of L. E. Hudec, the Consulate General of Hungary in Shanghai, in association with the Shanghai Urban Planning Administration Bureau, with the support of the Ministry of Culture and Education of Hungary and the College of Architecture and Urban Planning of Tongji University, have organized the “Year of Hudec” in 2008 to commemorate his life and his architectural work in Shanghai.

This event was the starting point for us to meet for the first time, or to remember, the great architect of Shanghai with Hungarian roots- LÁSZLÓ HUDEC (1983-1958).

Both Hudec and Raymond never had the chance to work under a known sun, as for various military vicissitudes, they were forced to settle in Eastern Asia and soon realized that it was their task and place to adapt innovations of modern architecture they had known in Europe to the incipient but firm architectural activity of the great Chinese and Japanese ports.

For the 2010 World Expo “Better City, Better Life”, Hungary contributed to the restoration of several buildings in Shanghai designed by László Hudec, one of the most prolific and influential architect of the city in the early twentieth century.

Hudec’s motto was: a “future architect” should, by all means, take advantage of three things: intuition, paired with professional knowledge, business crookedness and building master experience.

“If you want to become a good architect – warned him his father – apply for a job as a worker on a construction. You have to learn to send mortar up the wall, to skilfully draw it off and smooth it! The movements should become routine so that when you draw a house you could draw the line genuinely and on the right place.” Hudec acquired not only the carpenter, stone-cutter and brick-mason trades on the building works of his father, but also stamped deeply into this memory that: “the client is always right”. Thus he had to design the type of house ordered by the client, what the customer was

*longing for. And if he wanted an old style, you have to investigate the architecture of the old times.*⁴

1.3 MOTIVATION AND OBJECTIVES

The PhD project presented below is included within the research areas of the Art and Heritage Doctoral Programme (Teoría, análisis, conceptos, crítica y difusión en la creación artística y del Patrimonio Cultural), from the Faculty of Fine Arts, University of Seville.

The fundamental objective of this thesis is to highlight the extraordinary contribution of both Hudec and Raymond to Modern Architecture in Eastern Asia, and the reason why this influence remains today.

The investigation further developed, started from the desire to learn about the roots of modern architecture in Shanghai, China and Tokyo, Japan, in general, and is mainly dedicated to the biography of two great architects, little-known, that were the most important for decades, for the economic centres of Eastern Asia. This topic opens up different ways among which we can divide the thesis - history, composition and urbanism.

Their creativity and openness to the new, towards modernity, offered both László Hudec and Antonín Raymond a place of honour, well deserved, among the architects who left their mark on the development of the cities of Asia.

Sometimes a person's destiny is very far from his birthplace, like *Thucydides* observed: People tend to respect more what is more distant in space or time. Life and circumstances can change and lead us to places where you can really grow and mature as an architect and as a person. A place where you get to be respected and where you are offered plenty opportunities.

During the period of his education at the Royal Technical University of Budapest (1910-1914) Hudec was fortunate to learn architecture from a cast of teachers who were the greatest of his time. About the same time in his native Bohemia, Raymond's situation was similar; his professors were also brilliant architects that designed the most important public buildings of that era. This was their great

⁴ Jánosy Péter Samuel – Deke Erh: *HUDEC LÁSZLÓ - Élete És Munkássága – Az Igazi Homo Ludens (Life and Work of HUDEC LÁSZLÓ - The Real Homo Ludens)*. Építésügyi Tájékoztatási Központ Kft. Budapest, 2010, p.17.

opportunity as students, to learn from the most illustrious. Because they dominated thoroughly the history of styles in architecture, in their future livelihood they have never had difficulties in designing buildings in the style the customer wanted, and they were also able to develop their own style.

The best way to understand the work of an architect is to study his life, his roots, his family and where he found the creative force for his great achievements.

Throughout his life, Hudec had quite difficult times, after the years of study; he was enlisted in the army, where he received a decoration, a minor silver medal of Courage. Later he was taken prisoner by the Russian army, ending in exile in Eastern Siberia, where, because of the Russo-Japanese war, which only was fictionalized by Guillaume Apollinaire based on a Rumanian character (Prince Mony Vibescu), were taking place the first important relations between Europe and Japan.

Finally Hudec managed to escape on a freight train and went to China, Shanghai, where a new phase of his life started. Raymond was associated with FL Wright and began the construction of the Imperial Hotel in Tokyo.

To develop the present thesis project it is necessary to study the city of Shanghai, as well as Tokyo, the past, the present, and why not, the future.

Comparing the current city with that of the period of Hudec and Raymond, significant differences can be seen.

Following step by step the life of these architects, the thesis describes the way in which the city develops, grows, expands and modernizes.

The condition of architecture is always a flourishing economy. Shanghai, the city of water, was starting its "golden age" in architecture and arts during the arrival of Hudec. It was developing an incipient cinematography Belle Époque with so outstanding actresses like Wang Renmei. For example, one of the works of Hudec, the Park Hotel, with twenty four levels, was the tallest in Shanghai and whole Asia and remained the tallest building in China until 1966, and in Shanghai until 1983. It became a symbol of the city just like the Eiffel Tower in Paris.

Both László Hudec and Raymond were prominent modernists: Luca Ponceletti (Italian architect and famous researcher of Hudec, University Professor, which in 2008 was the co-curator of the László Hudec life-work exhibition in Shanghai) declared in his research:

"In the later phase of his career Hudec wrote some architectural essays. He was on the opinion that the best results can be achieved by the smallest efforts, by using modernism. He thought that saving is the law of nature. Modernism is about nothing else, but creating the perfect balance. And evidently László Hudec succeeded in this".⁵

It is impressive how Hudec became, in such a short time, a famous architect in Shanghai, from his first employment as an architect in the Office of R.A. Curry, American architect, in 1918, then as an associate architect , and finally until its independence in 1925.

We can say something very similar about Raymond, about the great influence that Wright had on him from their collaboration, an influence which Raymond later denied.

After the death of his father, Hudec decided to remain in Shanghai in order to help his family which was living in Upper Hungary (now Slovakia), where people had difficulties facing post war problems.

Raymond didn't had difficulties to establish himself firmly in Tokyo, despite the great earthquake of 1923, but the Pacific War forced him to change his plans and even to collaborate with the U.S. Army for the preparation of the invasion of Japan.

Hudec and Raymond as characters who were born almost in the same place in Europe kept a good friendship during most of their lives, an aspect which will be later developed in the thesis.

In China the clients were the new bourgeoisie, they were giving Hudec the freedom to design their houses in the modern style. Between these houses, stands out the one belonging to the Doctor Wood which had so much influence in the later career of I. M. Pei because his own aunt lived in that house. In Japan, the ones who commissioned projects from Raymond were the industrial families and occasionally noble descendants like the baron Hamao.

Although he managed to form a family in Shanghai, Hudec, a passionate Catholic, never denied his nationality and always struggled to return to Europe, this was not Raymond's case at all, being married to the French artist Noemi Pernessin, he came to adapt oriental beliefs, in particularly the teachings of guru Sri Aurobindo Goose, during his passing through India in 1938.

⁵ Ibid. 1, p.34

In the 1930's Shanghai was considered a paradise for architecture, but not for long, in 1935 Hudec was already noticing the lack of work, because of the Global Crisis and the outbreak of hostilities in Europe that latter lead to the Second World War. During the war, Hudec served as Honorary Consul for Hungary, helping and representing the interests of many Hungarian Jews.

Raymond was also Consul of the Czech Republic in Japan but we don't have any evidence about whether he did intervene or not for the Jewish community. Being himself of Jewish origins, this could have been one of the main reasons why he was advised to leave Tokyo and return to America, as soon as the War seemed to become reality. Referring to this fact, we know that his remaining family vanished in Hitler's death camps.

After the war in China, perhaps because of his sympathy for the Guomindang (The Nationalist Party of China), Hudec was considered enemy of the Chairman Mao's Government (Communist Party of China) and was imprisoned, from where he was able to escape once again with the help of rabbis Jews. Hudec returned to Europe and took part of the team of investigators who were digging for Saint Peter's Tomb in Rome. Because of his many merits, he was declared a free citizen and immigrated to California, United States where he had his family waiting for him, and remained there until his death in 1958.

Instead of Hudec, Raymond returned to Japan with the help of General Douglas MacArthur and remained there designing for more than thirty years until he retired on his farm in New Hope (Pennsylvania).

A significant part of the thesis will focus on the way their projects and strong personalities managed to influence other prestigious architects. In this regard we will analyse the work of contemporary architects, who were sometimes collaborators and developed the same styles as Hudec and Raymond. Youth, such as Kunio Maekawa or Kenzo Tange, who during the studies in the University of Tokyo, and in their later work always made references to Hudec and Raymond, to the "Grand Theatre" project, or the case of the architect Ieoh Ming Pei, who, when he saw Hudec's House for Dr. Woo, as I already mentioned before, the residence of his aunt, he realized that he wanted to become an architect. It is also necessary to discuss about Raymond's partner Ladislav Leland Rado and the relations both had with Le Corbusier and Walter Gropius.

We can define Hudec's work style as Art Decó in a first stage. The Park Hotel skyscraper (1931) his masterpiece of the geographical centre of Shanghai, is a

modernist and Art Decó style. *“The architect actually created a special Chinese Art Deco style, with the buildings of Park Hotel and the Great Theatre in 1931”*. He studied and understood the architecture of American skyscrapers and their innovations such as Otis Elevator and Carrier air conditioning.

“Without doubt he learned from the skyscraper architecture, but humanized it, and technically he mainly relied on the European technical results.”⁶

The thesis is going to try to prove the authenticity of László Hudec’s style and will establish links with the similar efforts of Raymond in Japan and in other parts of the world.

1.4 METHODOLOGY

To achieve the goals we have set, the first phase of the thesis will consist in the exhaustive analysis of the bibliography related to the life and work of the aforementioned architects. All the available material including their autobiographies and movies about their life, images and models in three dimensions of the buildings, will be studied. I will detail some of the buildings and study thoroughly the technology component, which was a pretty important issue both for Raymond as for Hudec, because they were among the first to adapt modern technology in the design of buildings, which are still functioning today.

The evolution of the compositional style and design of the buildings will be a fundamental part of the thesis. After analysing the entire work of the architects, based on the chronology evolution of styles, I will be able to highlight the guiding principles of their mature work.

Besides the above-mentioned, a very important study will focus on analysing books dealing with the theory of architecture, styles, projects of thesis, and articles of that period.

For the analysis of the influence that Hudec and Raymond developed on other architects, it will be of high relevance the study of the work of some contemporaries or apprentices related with them and also the detail study made of similar buildings that may have certain similarities.

⁶ Ibid. 4, p 113

The urban part of the thesis will be about the expansion of the cities of Shanghai and Tokyo, taking into account the buildings and the lines of territorial development.

About the recent Universal Exposition from 2010 it will be important to know the exact role assigned to Hudec in the presentation made by the Hungarian Pavilion which achieved a great success to the public, remembering the architect that contributed in a decisive way to the formation of the architectural image of Shanghai in the twenties and thirties of the last century.

About László Hudec there has been relatively little written so far, and most of it is in Hungarian, instead, about Raymond we have found many more references in English and also some important writings in English and Spanish belonging to Doctor José Maria Cabeza Lainez. In the present thesis we will bring together all the existing data in any language so far, but we will also highlight new discoveries related to the main theme, which is to find the architectural path to a perfect fusion of modernity in Europe with the one in Eastern Asia.

2

RESEARCH AND HISTORY

- 2.1 MODERNIZATION AND EASTERN ASIA
- 2.2 CHINA AND JAPAN, SHORT HISTORY AND RELATIONS IN THE 20TH CENTURY
- 2.3 SHANGHAI, HISTORY AND URBANISM
- 2.4 TOKYO, HISTORY AND URBANISM
- 2.5 MODERN ARCHITECTURE, THE BEGINNINGS
- 2.6 EASTERN ASIA, SHANGHAI AND TOKYO AND THE MAKING OF MODERN ARCHITECTURE

CHAPTER 2 RESEARCH AND HISTORY

2.1 MODERNIZATION AND EASTERN ASIA

The idea of modernization is relatively new. Its basic principles can be derived from the Idea of Progress, which emerged in the 18th-century.

Modernization theory is a theory used to explain the process of modernization within societies. Modernization refers to a model of a progressive transition from a "pre-modern" or "traditional" to a "modern" society.⁷

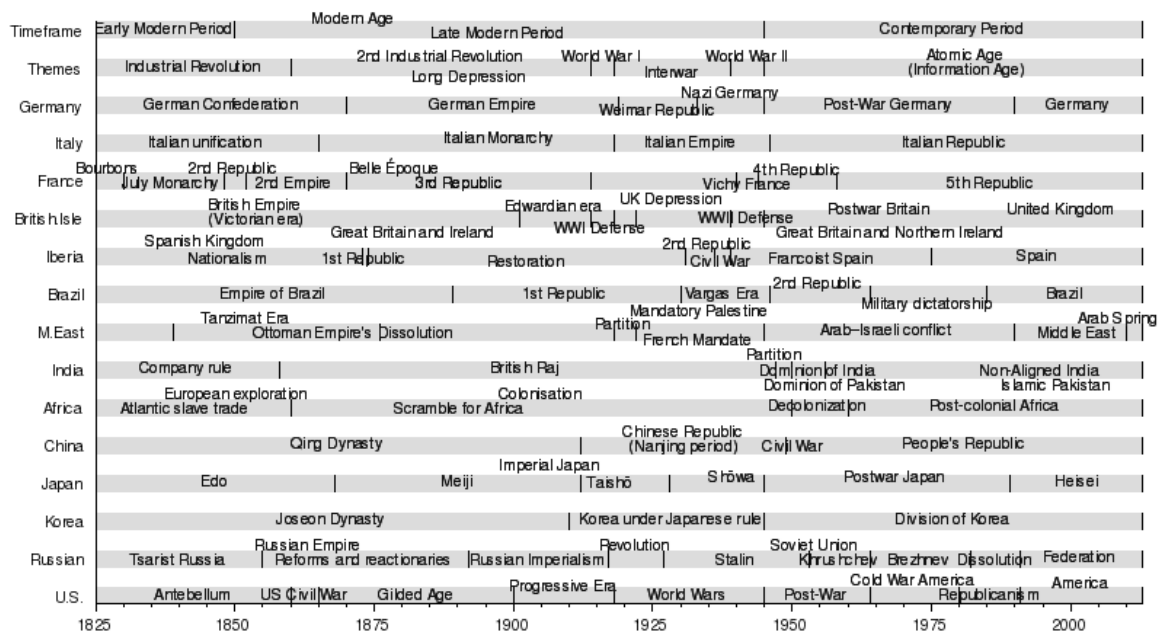


Fig. 1 MODERN AGE TIMELINE - Dates are approximate range (based upon influence), consult particular article for details - Image source: http://en.wikipedia.org/wiki/Modern_history

⁷ Wikipedia : http://en.wikipedia.org/wiki/Modernization_theory

Modern history in the West began with the fall of Constantinople in 1453, or the discovery of the continent of America in 1492, and is now more commonly recognized as to “about 1500”. Since the modern era begun, “modernity” has come to be employed in describing those characteristics common to countries that are most advanced in technological, political, economic, and social development, and “modernization” to describe the process by which those countries acquired these characteristics.⁸ But for the history of China and Japan, the beginning of the modern era is from 1840.

Until 1840, Europe had gained domination over multiple areas from the known world, but without Eastern Asia, which was at that time the main focus for the Europeans. Until then, both China and Japan had not adopted any European ideas, with a few exceptions, technologies.

After Japan was forced to open to the west in the 1840's, the Japanese government started an intense program of modernization which finally led to major changes, becoming one of the “world players”. They started the modernization of their government, economy, industry, education and especially military.

The Meiji emperor realized that the best way to counter Western influence was to modernize. He sent diplomats to attend schools in Europe and United States, to learn about everything, picking from every nation the best qualities, and after to return to Japan to pass their knowledge. They used these military and economic new concepts in order to defeat the Chinese in 1894 and then the Russians in 1905, putting the world to know that they were a rising power in the Pacific. They admired Germany's strong centralized government, they used its constitution as a model, they admired the discipline of the German army and the skills of the British navy, and they adopted the American system of universal public education and required all Japanese children to attend school. Students could go abroad to study and foreign teachers were also welcomed in.

China, on the other hand, was trying to maintain their own traditional way of life (the ancient philosophies of Confucius), refusing to modernize and still denying the western ideas (but not for long time). Because of this, China went from being one of the greatest empires in the world to being a resource for the more powerful nations.

⁸ Black, Cyril Edwin: *The Dynamics of Modernization: a Study in Comparative History*. New York: Harper & Row, 1967.

“The turn of the 19th and 20th centuries marks the period of integration of East and West in China and is primarily characterised by the cultural and social transformation of the Chinese ruling class”⁹.

Beginning with the 1840's, the Chinese were forced by the Europeans to accept a series of humiliating treaties. Their loss in the first Opium War forced them to accept a treaty that ceded Hong Kong to England, permanently opened five ports to English trade, Guangzhou, Fuzhou, Xiamen, Ningbo and Shanghai. Their defeat in the Second Opium War opened eleven more ports to the Europeans. Only after they suffered an embarrassing defeat in the hands of the Japanese in 1894, the young Chinese Emperor began a modest program of reform and modernization. But because of the coup lead by his aunt, the Empress Dowager Cixi, chaos was installed and the Chinese government was not able to maintain order during the peasant uprising known as the Boxer Rebellion. When the rebellions attacked the European embassies in Beijing, it gave the European powers the chance to intervene with their militaries. In 1901, the Chinese were forced to sign the Boxer Protocols and were forced to pay an indemnity.

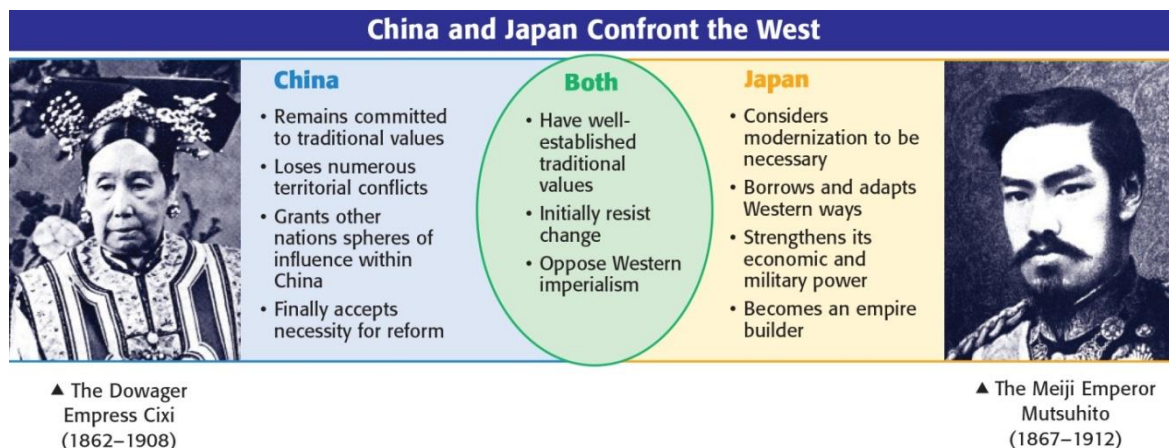


Fig. 2. CHINA AND JAPAN CONFRONT THE WEST - Image source: http://jmcentarfer.tripod.com/ch28_2.pdf

The modernization policies had divergent effects on China and Japan. The Japanese overcame their resistance to outside ideas and set out on a well-organized course of modernization and within fifty years were seen as a major power. China, once seen as the greatest empire in the world, refused to modernize and fell victim to its more advanced competitors. Convinced that their government had failed them, the Chinese people staged a revolution in 1912 that overthrew the Qing Dynasty and turned China into a republic. China was finally allowed to modernize after the

⁹ Ibid 1,p.65

ultimate victory of the Chinese Communist Party in 1948, and turned China into a dictatorship.

In 1921 Japan was the third most powerful naval power in the world. Unfortunately, the Japanese continued to follow the European model, and when they ran out of natural resources, they did what the Europeans always had: conquer another country and take their resources. This led to conflicts with other colonial powers and eventually to Japan's involvement in World War II.

2.2 CHINA AND JAPAN, SHORT HISTORY AND RELATIONS IN THE 20TH CENTURY



Fig. 3. MAP OF THE WORLD, CHINA versus JAPAN - Map source: http://upload.wikimedia.org/wikipedia/commons/d/d6/China_Japan_Locator.png, edited by the author

China and Japan are situated in Eastern Asia and are geographically separated by a relatively narrow stretch of ocean and by the East China Sea. Japan was strongly influenced by China's writing system, architecture, culture, religion, philosophy, and law.

In the mid-19th century, Western countries forced Japan to open trading. Japan moved towards modernization (Meiji Restoration) and started to view China as an antiquated and isolated civilization, unable to defend itself against Western forces in part due to the First and Second Opium Wars along with Anglo-French

Expeditions from the 1840s to the 1860s. Japan's long chain of invasions and war crimes in China between 1894 and 1945 as well as modern Japan's attitude towards its past are major issues affecting current Japanese and Chinese relations.

CHINESE EPOCHS		
Pre- Imperial China		
Xia	2205? – 1766? B.C. (unverified)	
Shang	1766? – 1122? B.C.	
Zhou	1122? – 256 B.C.	<ul style="list-style-type: none">- Western Zhou, 1122? - 771 B.C.- Eastern Zhou, 771 - 256 B.C.
Early Imperial China		
Qin	221 - 206 B.C.	
Han	206 B.C. - 220 A.D	<ul style="list-style-type: none">- Former Han: 206 B.C. - 9 A.D. (capital: Chang'an)- Xin usurpation: 9 – 23 A.D.- Later Han: 25 - 220 CE (capital: Loyang)
Period of Division	220 - 589 A.D.	<ul style="list-style-type: none">- Three Kingdoms 220 – 280 A.D.- Western Jin 280 – 317 A.D.- North-South Division 317 – 589 A.D. (Southern Chinese capital: Nanjing)
Middle Imperial China		
Sui	589 – 618 A.D. (capital: Chang'an)	
Tang	618 – 907 A.D. (capital: Chang'an)	
Five Dynasties	907 – 960 A.D.	
Song	960 – 1279 A.D.	
Northern Song	960 – 1127 A.D. (capital: Kaifeng/Bianliang)	
Southern Song	1127 – 1279 A.D. (capital: Hangzhou/Lin'an)	
Yuan	1279 - 1368 A.D. (capital: Beijing)	
Late Imperial China		
Ming	1368 – 1644 A.D. (capital: Nanjing to 1403; then Beijing)	
Qing	1644 – 1911 A.D. (capital: Beijing)	
Republican China		
Republic	1912 – 1949 A.D. (capital: Nanjing and Beijing)	
People's Republic	1949 – present A.D. (capital: Beijing)	

Table 1. CHINESE EPOCHS – data taken from David Curtis Wright: *The History of China*¹⁰

¹⁰ David Curtis Wright: *The History of China*. Greenwood Press, Westport, Connecticut, London, 2001

JAPANESE EPOCHS		
Japanese Palaeolithic	30,000–10,000 BC	
Ancient Japan	10,000 B.C. – A.D.	Jōmon : 10,000B.C. – 300 B.C. Yayoi : 900 B.C. – 250 A.D. Kofun : 250 A.D.–538 A.D.
Classical Japan	538 – 1185 A.D.	Asuka : 538 – 710 Nara : 710 – 794 Heian : 794 - 1185
Feudal Japan	1185 – 1603 A.D.	Kamakura : 1185 – 1333 Kemmū Restoration : 1333 – 1336 Muromachi : 1336 – 1573 Azuchi-Momoyama : 1573–1603
Early Modern Japan	1603–1868	Edo
Modern Japan	1868 – 1945	Meiji : 1868 – 1912 Taishō : 1912 – 1926 Shōwa (Prewar) : 1926 - 1945
Contemporary Japan	1945 – present	Shōwa (Occupied Post-war) : 1945 – 1952 Shōwa (Post-occupation) : 1952 – 1989 Heisei : 1989 - present

Table 2. JAPANESE EPOCHS –data from Wikipedia, http://en.wikipedia.org/wiki/History_of_Japan

Because of their huge importance for the development of the Thesis, two major cities will be analysed (Shanghai – China and Tokyo - Japan), regarding urbanism, population and development. These two cities were the stages where the architects László Hudec and Antonín Raymond lived and worked; cities with great history and major influence for the development of their countries.

Fig. 4. CHINA AND JAPAN SHOWING THEIR POSITION AND CAPITALS - Image source: internet, edited by the author



2.3 SHANGHAI, HISTORY AND URBANISM

Human occupation in the Shanghai region can be traced back to 5000 B.C. The first settlement was a small fishing village in the central east coast of China, in the swampy area where the Suzhou Creek enters the Huangpu River and it dates from the 5th to the 7th century A.D. By the 12th century Shanghai had become a small market town.

By the early 1400s, Shanghai had become important enough and the engineers began dredging the Huangpu River. In 1553, a city wall was built around the Old Town, for the defence (most of the walls were demolished in 1912, and only small parts remain nowadays in the north-east side – which are now incorporated in the museum and ancient temple, named Dàjìng Gé Pavillon). By the year 1664, Shanghai had become a major cotton and textile centre with a population of about 200,000 inhabitants.

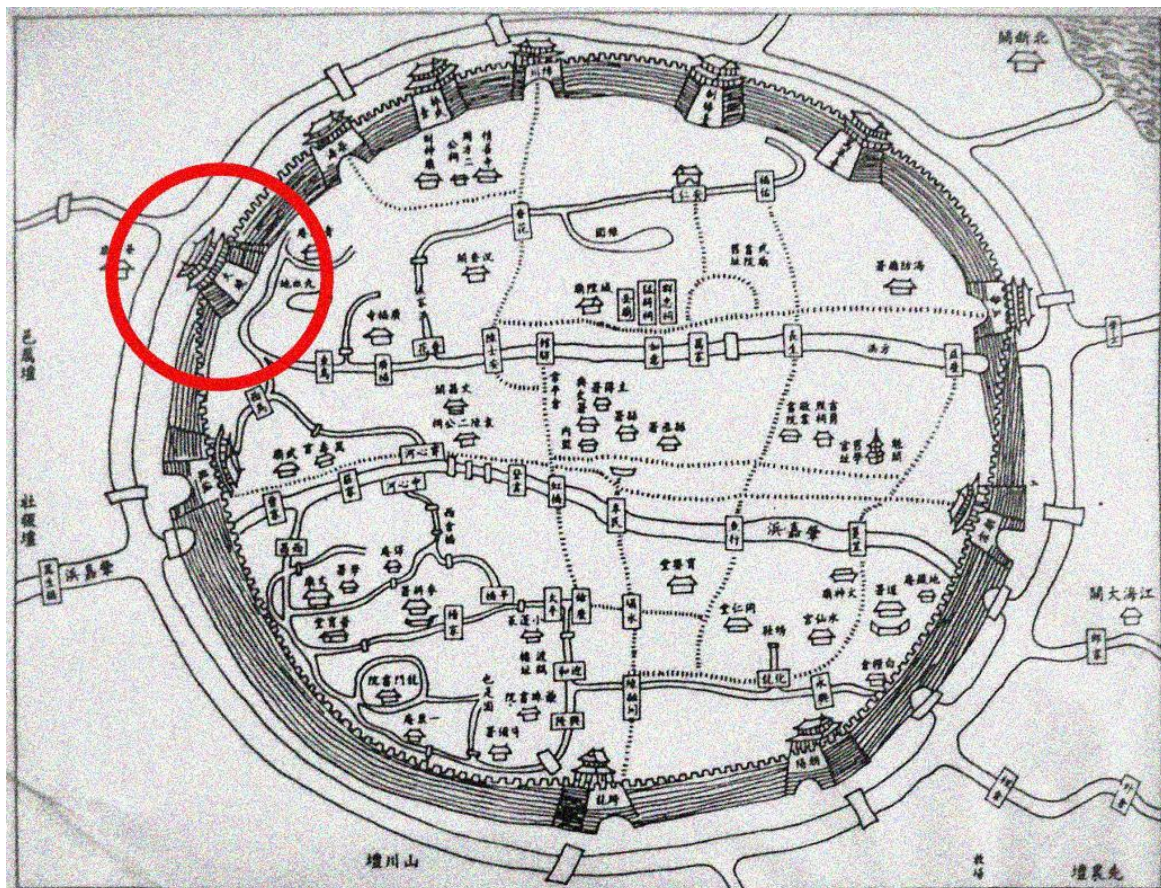


Fig. 5. MAP OF THE OLD CITY OF SHANGHAI WITH THE DAJING GE PAVILLON (red circle) –Map source: Wikipedia: http://en.wikipedia.org/wiki/Dajing_Ge_Pavilion

By the late 19th century and early 20th century, Shanghai had grown into a modern metropolis. After the signing of the Treaty of Nanjing in 1842, the British, French, United States and Japan each proceeded to set up concessions in the city. Eventually the British and American concessions merged to form the Shanghai International Settlement. Each concession had its own administrative system. Foreigners living in the concessions enjoyed extraterritorial rights. Many countries set up enterprises in industries of shipping, banking, printing, pharmacy, architecture and public utilities.



Fig. 6. MAP OF SHANGHAI FROM 1884 WITH FOREIGN CONCESSIONS –Map source: Wikipedia: http://en.wikipedia.org/wiki/Shanghai_International_Settlement#mediaviewer/File:Shanghai_1884.jpg

- British Concession = blue
- French Concession to the south = faded red
- American Concession to the north = faded orange
- Chinese part of the city to the south of the French Concession = faded yellow

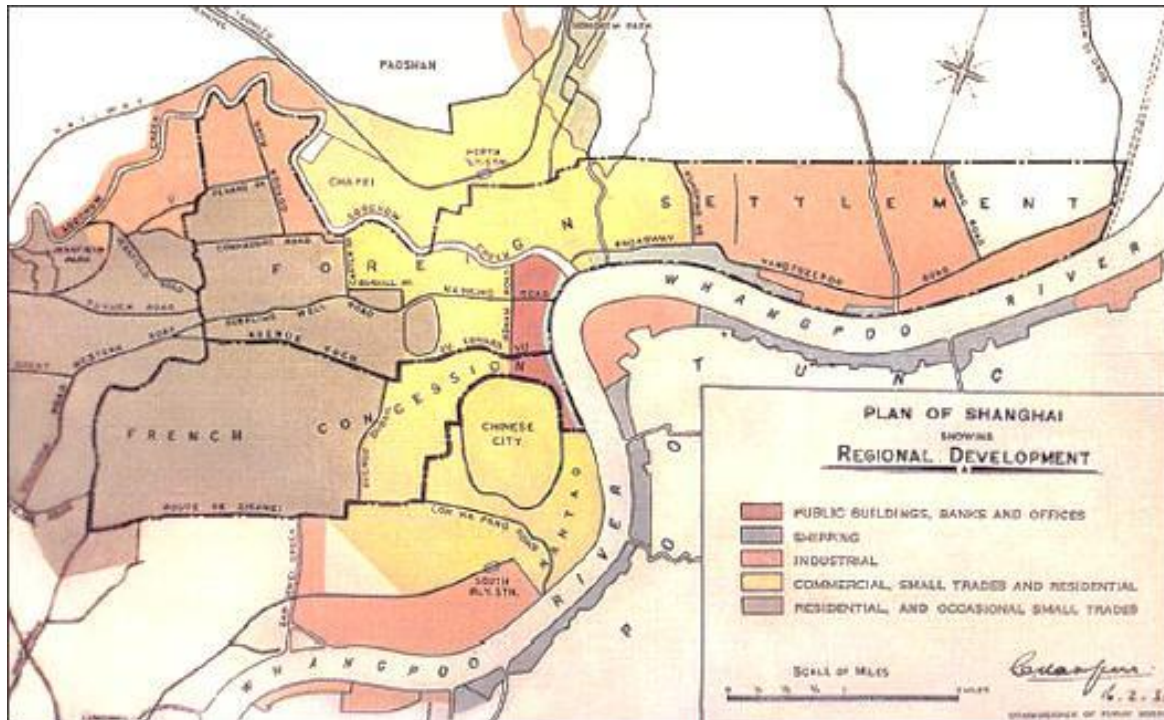


Fig. 7. MAP OF SHANGHAI SHOWING FOREIGN CONCESSIONS – Map source: http://www.medicographia.com/wp-content/uploads/2010/02/photo_3.jpg

The British settlement was formalized in 1845. The French Concession was established in 1849. These settlements were to have been reserved for foreigners (and Chinese in their employ) only, but that arrangement lasted only until Taiping forces swept through the Yangzi valley in 1860, bringing thousands of refugees from Zhejiang, Jiangsu and Anhui cities and villages to the Shanghai foreign settlements. An area along the Huangpu River, north of the Suzhou Creek, which was occupied by Americans, merged with the British Settlement in 1863 forming what would henceforth be recognized as the International Settlement. By the late nineteenth century there were approximately one-half million Chinese living within the boundaries of the International Settlement and the separate French Concession.¹¹

¹¹ Bryna Goodman: *Native Place, City, and Nation / Regional Networks and Identities in Shanghai, 1853-1937*. University of California Press, Berkeley-Los Angeles-Oxford, © 1995 The Regents of the University of California, p.147

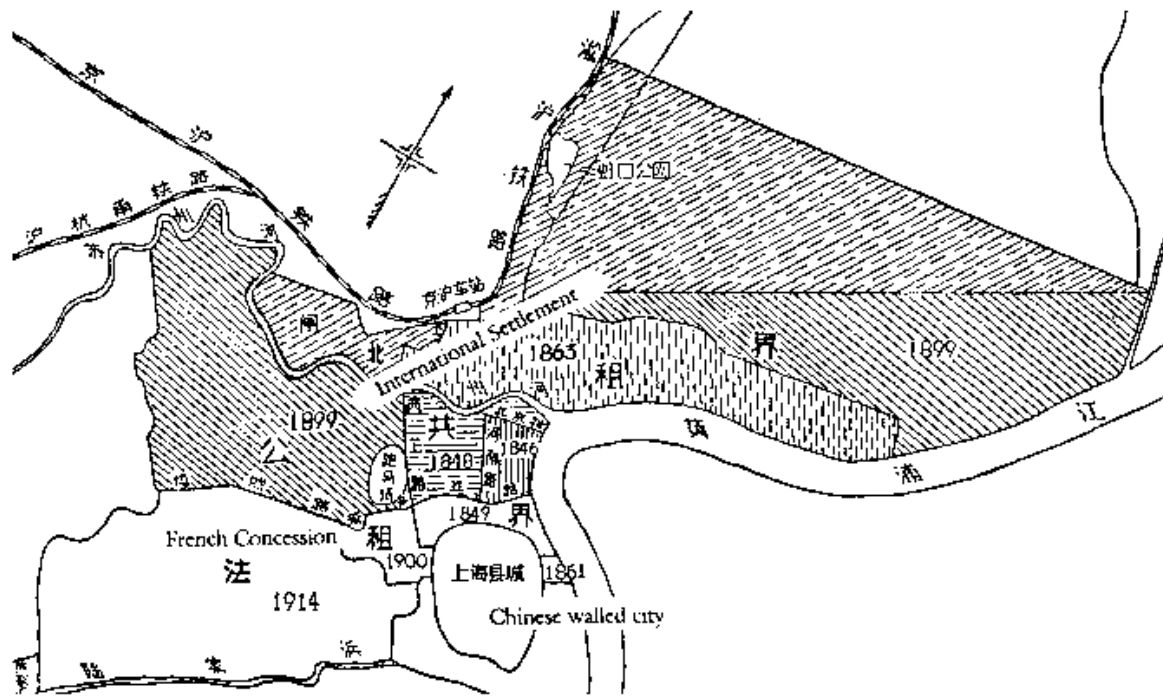


Fig. 8. THE DEVELOPMENT OF THE FRENCH AND INTERNATIONAL SETTLEMENTS - Map source: Xu Gongsu and Qiu Jinzhang, eds., *Shanghai gong-gong zujie shigao* (Shanghai, 1980)

During the 1870s Shanghai leaders, the commercial elite of the city became active exponents, investors and participants in innovative technological and institutional reform projects. The social arrangements, through which new technologies were pioneered in the late-nineteenth-century Shanghai, made clear the ambiguities of this important aspect of the process we refer to as "modernization." The prospects of new technological implants depended on their successful grafting onto specific native-place networks.¹²

The period between the late 1920s and early 1930s, was satisfactory for the development of the city. Modern industry developed very quickly. The city's position as an important base for modern industry in China was insured by the large number of enterprises, with advanced techniques and equipment and systematic factory management. It soon became one important shipping, financial and trade centre for the Far East.

But after this prosperous period, the city's luck changed and started to suffer from World War II devastations. The declining of the industry and economy was inevitable. Post-war resettlement did not go well because important industries such as electricity generating, shipbuilding, shipping, finance and trade were controlled by international monopolies.

¹² Ibid. 11, p 138

POPULATION AND IMMIGRATION

The population of the World is about 1600 millions, the bulk of which is settled in two regions: the Indo-China-Japanese region about 800 million (half the population of the world), and the Central European region about 350 millions. The only other densely populated region is the Eastern side of the United States and Canada with about 90 millions. The densest populations are settled in the industrial areas. Some of the most populous Countries, with their average densities are given in the table at the side. The average of the World is about 30 per square mile.¹³

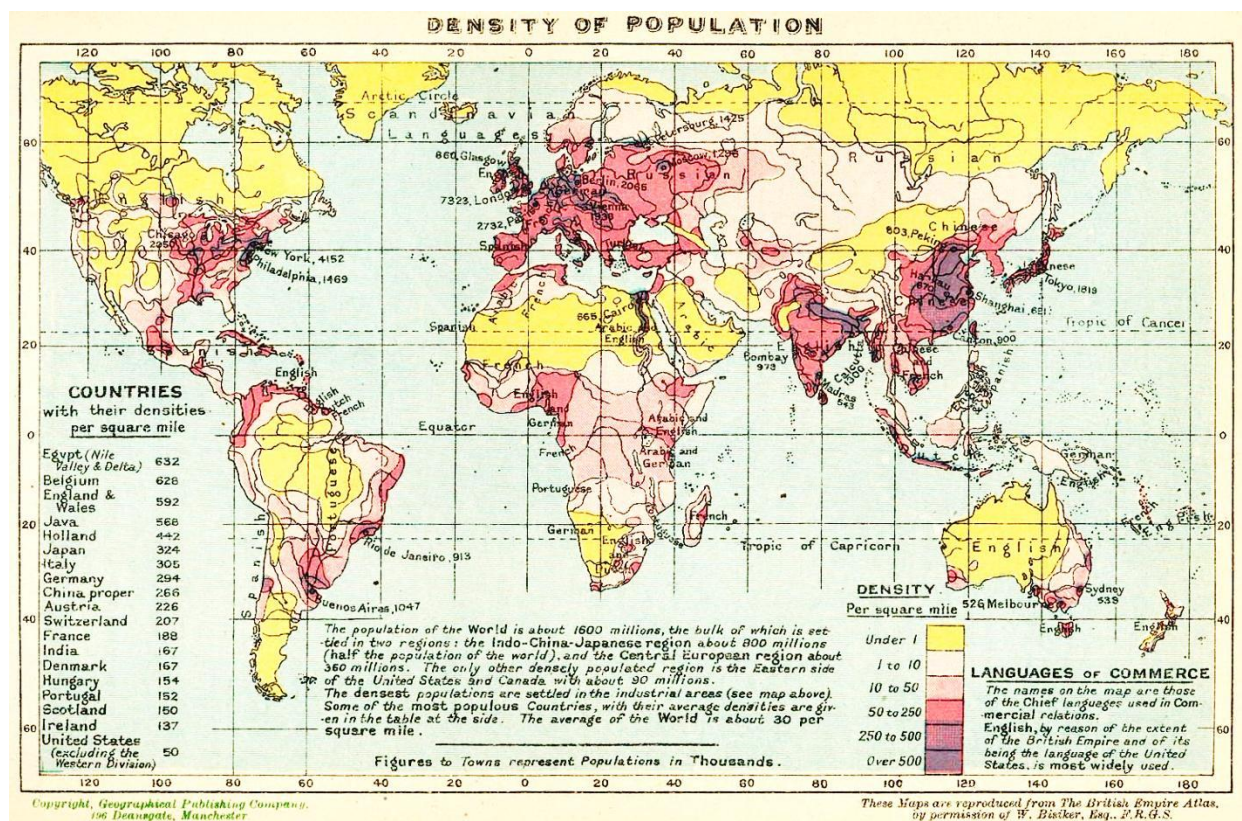


Fig. 9. DENSITY OF POPULATION IN THE WORLD FOR THE YEAR 1918 – Map source: internet http://www.emersonkent.com/map_archive/world_map_population_1918.htm

Shanghai (上海) is literally meaning "above sea". It is a world-class metropolis and the largest in China in terms of population.

Shanghai is a hybrid place which mixes together people not only from all over China but also from different Countries in the world. The numbers of outsiders surpass those of natives. This major immigration started from the opening of the city to foreign trade in 1843. Immigrant groups from other areas of China dominated

¹³ http://www.emersonkent.com/map_archive/world_map_population_1918.htm

Shanghai's rapidly expanding urban population, which more than quadrupled in the nineteenth century.



Fig. 10. MAJOR PROVINCES OF CHINA SUPPLYING IMMIGRANTS TO SHANGHAI – Map source¹⁴, edited by the author

Shanghai's population in 1800 was between one-quarter and one-third million. By 1910 it was 1.3 million. It doubled again by 1927, to 2.6 million. Throughout the late nineteenth and early twentieth centuries, immigrants comprised at least 75 % of the total figure. Some of these immigrants came to Shanghai to explore economic opportunities; others came in waves to flee war and starvation in their native place.¹⁵ In order to adapt, these immigrants combined forces and formed native-place associations, *huiguan* and *tongxianghui*.

Because of Shanghai's mixed-up characteristic of people from many regions, the languages are numerous and jumbled.

In 1932, the Shanghai writer and astute social observer *Mao Dun* commented on the lack of a functioning common language among working people in Shanghai. After conducting an investigation among Shanghai workers to see how people from

¹⁴ Ibid. 11, p. 3

¹⁵ Ibid. 11, p. 2

different places communicated with each other, he concluded that after eighty years of immigration into the city, Shanghai had no common language.¹⁶

Shanghai, between 1920 and 30's was clearly striking into a new, golden area. The city was booming. Demographically, Shanghai by the 1920's was the "sixth largest city in the world", only slightly behind the world's largest metropolises such as New York, London and Paris.¹⁷

Timeline – 20 th century Shanghai	
1842	After China loses the first Opium War and the Qing Government signs the Treaty of Nanjing, Shanghai becomes one of five treaty ports opened up for trade.
1845	Britain establishes the first concession in the city.
1849	The French Concession is established.
1850's & 60's	The Taiping Rebellion in Southern China causes many refugees to flee into Shanghai, seeking protection inside the concessions.
1911	Fall of the Qing dynasty, new Nationalist government under Sun Yat-sen.
1912	Shanghai's Old City Walls are torn down.
1921	The Communist Party of China holds the first National People's Congress in the French Concession of Shanghai.
1927	The Kuomintang captures Shanghai, attacking and eliminating the local Communist organization.
1932	The January 28th Incident. Chinese and Japanese forces fought a short battle resulting in a ceasefire stipulating Shanghai be a demilitarized zone.
1937	On August 13, through a series of bombing raids, Japanese forces attack Shanghai. After three months they had captured control over the Chinese controlled area of the city, and had isolated the International Concession and the French Concession.
1943	End of the foreign concession era. The allied forces sign over their territories in Shanghai to the Kuomintang government. The French Concession is signed over by the Vichy Government to the Japanese occupying Shanghai.
1945	Japan surrenders and Japanese occupation of Shanghai ends.
1949	In May, the People's Liberation Army captures and takes control of Shanghai.
1978	Reform and Opening policies begin. China begins to reform to more market-based policies once again.
1990	The Pudong district is designated as a special economic zone by the Chinese government.

Table 3. TIMELINE OF SHANGHAI IN THE 20TH CENTURY – Dates source: <http://litshanghai.wikispaces.com/20th+Century+Shanghai>

¹⁶ Ibid. 11, p 15

¹⁷ All About Shanghai: 33 and MacPherson 1990

2.4 TOKYO, HISTORY AND URBANISM

Tokyo, the capital of Japan, is now the most popular metropolis in the world.

Tokyo was originally a small fishing village named Edo. Was fortified in the late 12th century and in 1457 was built the Edo Castle. The flatland Edo castle was the residence of the shogun and also functioned as the military capital during Edo period. The plan of the Edo Castle was very large and elaborate. The area was divided into various citadels.



Fig. 11. FIRST MAP OF EDO CREATED IN 1603 DURING THE EDO PERIOD –Map source: internet: http://www.greatkantoearthquake.com/map_archive.html

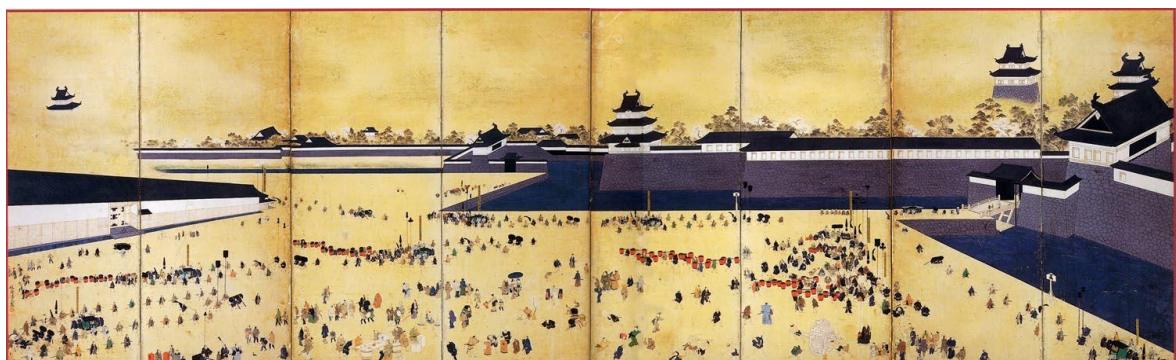


Fig. 12. EDO CASTLE IN 1847 – Image source: Wikipedia, http://en.wikipedia.org/wiki/Edo_Castle

In 1868, after the Meiji Restoration, it became the Tokyo Imperial Palace and later, the city of Tokyo was established. Various fires over the centuries damaged or destroyed parts of the castle. Edo and the majority of the buildings were constructed out of wood, but some moats, walls and ramparts of the castle still

survive nowadays. The government declared the area as a historic site and has undertaken steps to restore and preserve the remaining structures of Edo Castle.

Tokyo suffered two major catastrophes in the 20th century, but quickly recovered. The first was the 1923 Great Kantō earthquake, which left 140,000 dead or missing, and the second was the World War II. The bombing of Tokyo in 1944 and 1945 killed 75,000 to 200,000 and left half of the city destroyed.

In 1943, Tokyo, the city, merged with the “metropolitan Prefecture” of Tokyo.

After the war, Tokyo was completely rebuilt and began a rapidly process of developments, increasing its population to about 11 million in the metropolitan area. In 1990 the real estate crisis followed. Tokyo is now slowly recovering.

Seismicity:

A major problem for Tokyo is its seismicity, an important fact that will be later taken into account while explaining why Antonin’s Raymond way of designing was revolutionary. Tokyo was hit by powerful earthquakes in 1703, 1782, 1812, 1855, 1923, and 2011.

Climate:

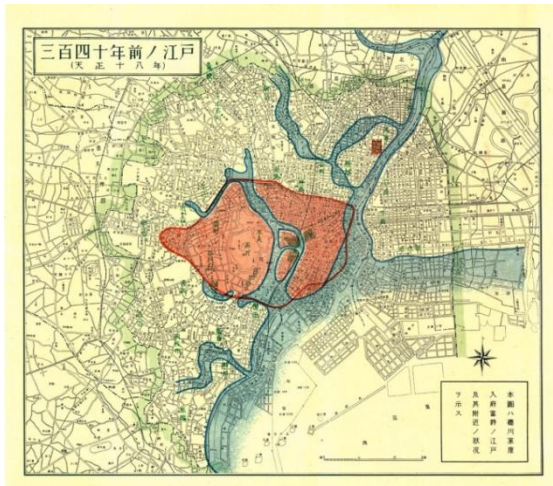
The city of Tokyo and the majority of mainland Tokyo lie in the humid subtropical climate zone with hot humid summers and generally mild winters with cool spells. The warmest month is August, which averages 27.5 °C (81.5 °F), and the coolest month is January, averaging 6.0 °C (42.8 °F). Tokyo also often sees typhoons each year.

Population:

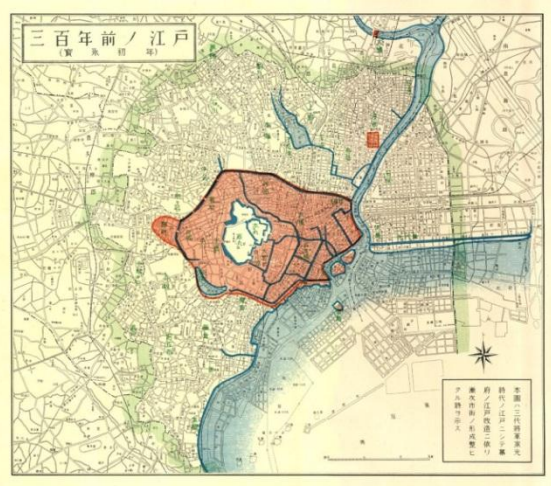
By the year 1593, Edo had a population of 150,000 people. During the Edo Period, Edo grew into one of the largest cities in the world with a population topping one million by the 18th century.

In 1889, the Ministry of Home Affairs recorded 1,375,937 people in Tokyo City and a total of 1,694,292 people in Tokyo Prefecture. In the same year, a total of 779 foreign nationals were recorded as residing in Tokyo. The most common nationality was British (209 residents), followed by United States nationals (182) and nationals of the Qing dynasty (137).

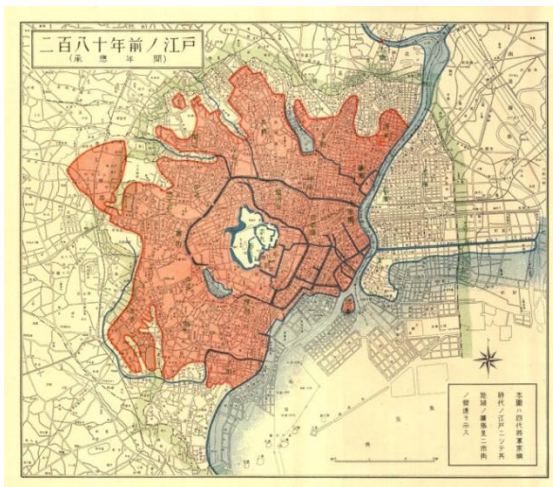
In 1950, Tokyo reached 7,000,000 people and nowadays it has over 26.6 million.



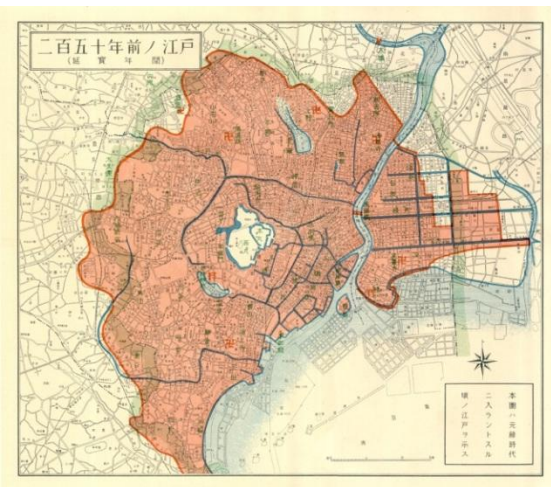
Edo 340 years ago, Tenshō Era (1573-1592)



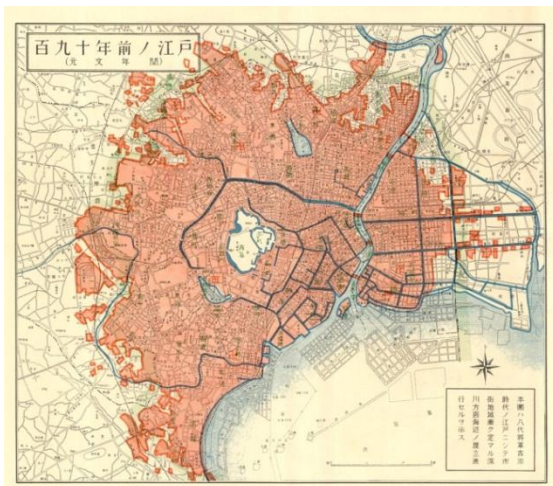
Edo 300 years ago, Kanei Era (1624-1643)



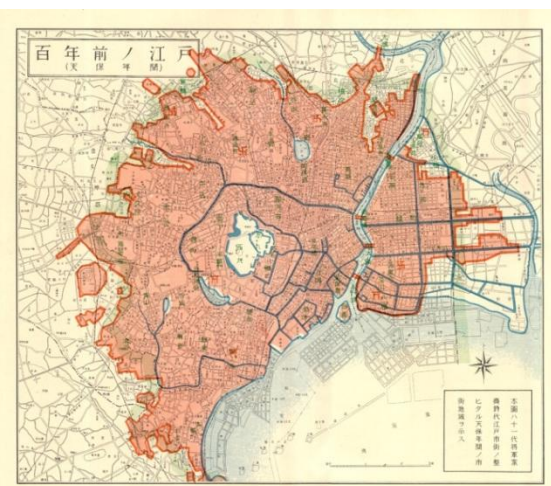
Edo 280 years ago, Jōō Era (1652-1655)



Edo 250 years ago, Enpō Era (1673-1681)



Edo 190 years ago, Genbun Era (1736-1741)



Edo 100 years ago, Tenpō Era (1830-1844)

Fig. 13. EVOLUTION OF THE CITY - maps source :
http://www.greatkantoearthquake.com/map_archive.html

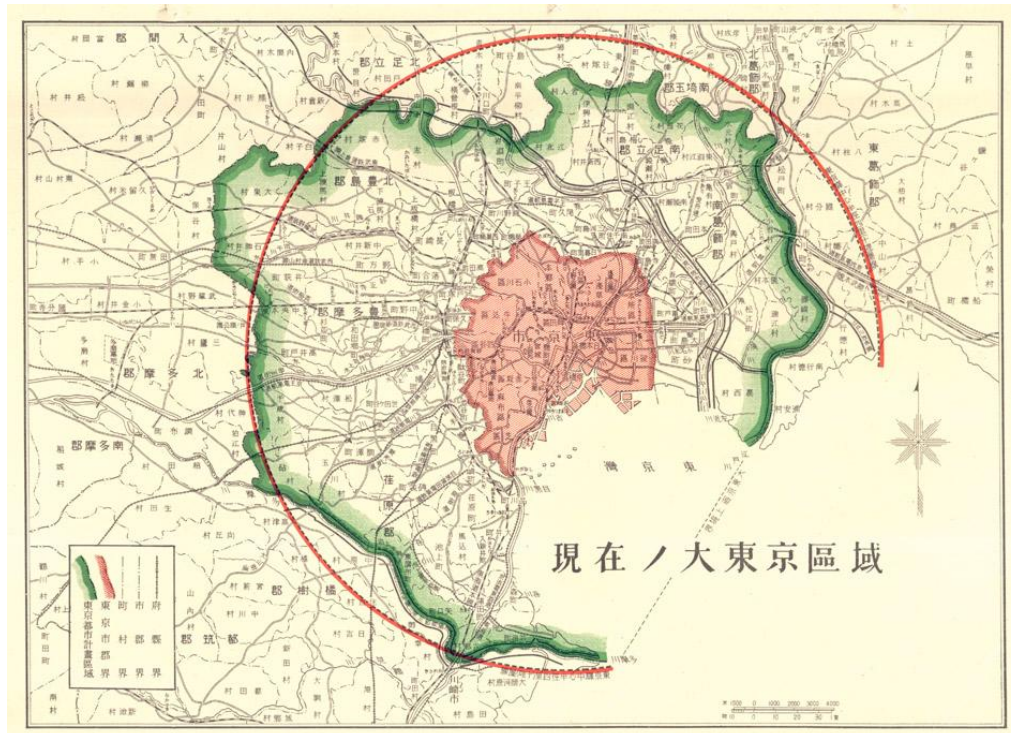


Fig. 14. GREATER METROPOLITAN TOKYO IN 1920 – map source: http://www.greatkantoeearthquake.com/map_archive.html

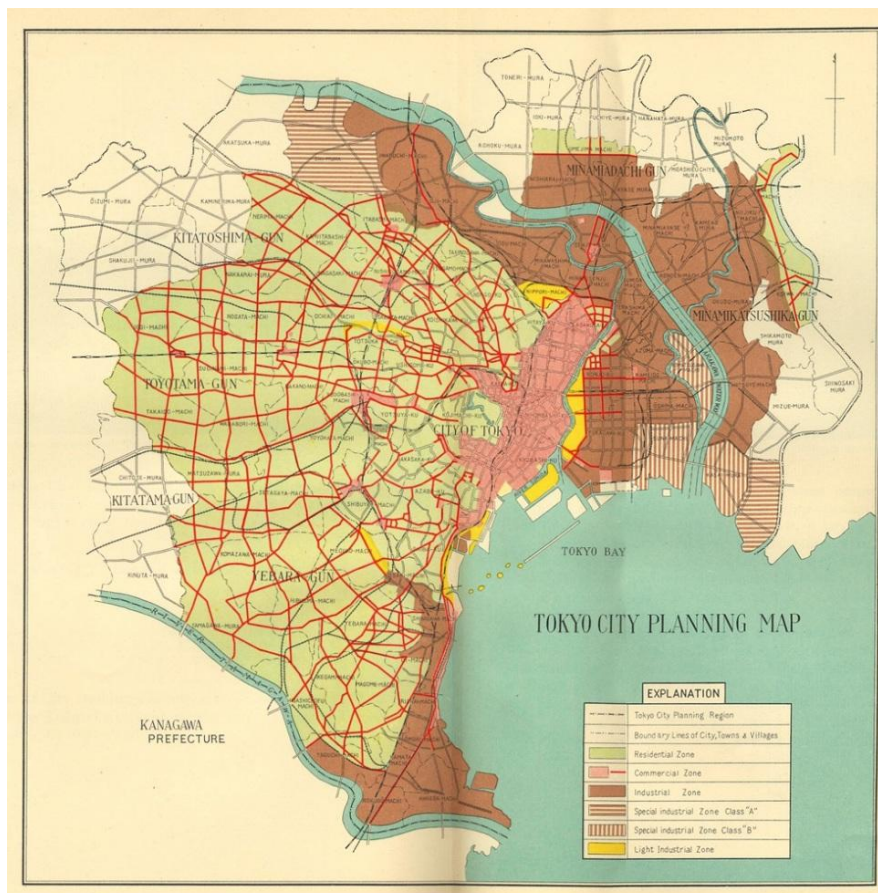


Fig. 15. CITY OF TOKYO, ZONING – Map source: http://www.greatkantoeearthquake.com/map_archive.html

Timeline – 20 th century Tokyo	
1868	Emperor Meiji relocates to Tokyo and makes Edo Castle the Imperial Palace
1872	Tokyo Prefecture expands to include what is now the 23 wards.
1874	Tokyo Metropolitan Police Department is established.
1893	Meiji Tokyo earthquake kills 31, injures 157 people
1903	The first tram lines were opened.
1905	In protest against the Treaty of Portsmouth after the Russo-Japanese War, the Hibiya Incendiary Incident occurs at Hibiya Park.
1921	Prime Minister of Japan, Takashi Hara, is assassinated at Tokyo Station.
1923	The Great Kantō earthquake strikes Tokyo, killing at least 70,000 people; thousands of Koreans living there are killed in retaliation.
1927	Tokyo's first subway (Ginza Line) opens between Asakusa and Ueno.
1931	Tokyo Airport opens at Haneda, in southern Tokyo.
1932	Five districts and 82 towns and villages are annexed to Tokyo city which then expands to 35 wards.
1942	Tokyo is bombed in the Doolittle Raid, the first American air raid against Japan in World War II
1943	Tokyo Prefecture and Tokyo city merge to form Tokyo Metropolis or Tokyo-to.
1945	Tokyo was heavily bombed, and much of the city was burned to the ground by USAAF B-29 and other aircraft. Extensive tracts of land were levelled both by explosions and subsequent fires.
1962	The population of Tokyo exceeds 10,000,000, making it the largest city in the world.
1964	Tōkaidō Shinkansen opens on October 1 in time for the Tokyo Olympic Games starting on October 10.
1967	The first (and thus far, only) left-wing Governor, Ryokichi Minobe was elected, with backing by the Japan Socialist Party and Japanese Communist Party.
1988	Emperor Hirohito (Emperor Showa) dies in the Tokyo Palace.
1990	The bubble economy collapses, triggering a massive fall in Tokyo land prices.
2011	The 2011 Tōhoku earthquake and tsunami that devastated much of the north-eastern coast of Honshu was felt in Tokyo. Because of Tokyo's earthquake-resistant infrastructure, direct damage in the metropolis Tokyo was minor. However the economic life of the city – indeed the entire nation – was seriously disrupted, especially by shortages of electricity.

Table 4. TIMELINE OF Tokyo IN THE 20TH CENTURY

2.5 MODERN ARCHITECTURE, THE BEGINNINGS

When we speak about modern architecture it can be quite ambiguous. We can refer to all the buildings from the modern period regardless of their ideological basis, or we can align more specifically to an architecture conscious of its own modernity and in a constant need for change.

The modern architecture was an invention of the late nineteenth and early twentieth centuries.

The Industrial Revolution had brought steel, plate glass, and mass-produced components. These enabled a brave new world of bold structural frames, with clean lines and plain or shiny surfaces. In the early stages, a popular motto was "decoration is a crime".

Each period in the past had its own authentic style. This changed beginning with the middle of the 18 century, when the Renaissance tradition had faltered and numerous inauthentic adaptation and combinations of past forms have flowed. It was time to rediscover the true path of architecture, to invent a style suited for the need and aspirations of a modern industrialized society.

Around mid-nineteenth century, the theorists César Daly, Eugène Viollet-le-Duc and Gottfried Semper were discussing the possibility of a new style, modern style, but they didn't had any idea yet of its form. A multitude of structural inventions were made in order to search new forms for the new architecture. The first phase was the Art Nouveau¹⁸ and the Chicago Scholl, the property of the advanced industrial nations of Western Europe and United States.

The mistake that was made by numerous architects between 1900 and 1930 was that they rejected the past. This was definitely not the case of Hudec and Raymond, who both studied and respected the history, knew very well each architectural style, and more, they implemented the new forms into the needs of the society, together with their traditions and way of thinking. The past was not rejected, but inherited and understood in new ways. Modern architecture eventually created the basis for a new tradition with its own themes, forms and motifs.

¹⁸ Art Nouveau in architecture and art is the style popular during 1890-1910, inspired by natural forms and structures (flowers, plants- curved lines) and the willing to harmonize with the natural environment. The style was named differently in other countries: Sezession (Austria), Jugendstil (Germany), Secese (Czech), Secesia (Slovakia). It is considered an important transition style, between the eclectic historic revival of the 19th century and Modernism.

"We have long come to realize that art is not produced in an empty space, that no artist is independent of predecessors and models, and that he no less than the scientist and the philosopher is part of a specific tradition and works in a structured area of problems."

Ernst Kris, 1952

Modern architecture is a style very different from previous ones. It is almost impossible to be confused. The common themes that define modern architecture are the following:

- "form follows function" (the result of design should derive directly from its purpose)
- simplicity and clarity of forms and elimination of "unnecessary detail"
- visual expression of structure (as opposed to the hiding of structural elements)
- "Truth to materials" (the true nature or natural appearance of a material ought to be seen rather than concealed or altered to represent something else)
- use of industrially-produced materials; adoption of the machine aesthetic
- a visual emphasis on horizontal and vertical lines (particularly in International Style modernism)

The modern movement was kind of a revolution in social purpose and architectural forms. It tried to reconcile industrialism, society and nature. For every country and region, there were adaptation to local climates and cultures, mixing new and old, local and universal.

"Suppose that an architect of the twelfth or thirteenth century were to return among us, and that he were to be initiated into our modern ideas, if one put at his disposal the perfections of modern industry, he would not build an edifice of the time of Philip Augustus or St Louis, because this would be to falsify the first law of art, which is to conform to the needs and customs of the times." (Eugene Viollet-le-Due, 1863)

Notable architects, important for the history and development of the modernist movement, include Ludwig Mies van der Rohe, Le Corbusier, Walter Gropius, Erich

Mendelsohn, Frank Lloyd Wright, Louis Sullivan, Gerrit Rietveld, Bruno Taut, Arne Jacobsen, Oscar Niemeyer and Alvar Aalto.

Like I said earlier, one of the main principles associated with modernist architecture and industrial design in the 20th century is “Form follows function”. The principle is that the shape of a building or object should be primarily based upon its intended function or purpose.

The American architect, Louis Sullivan, Frank Lloyd Wright's early mentor, coined the phrase in his article *“The Tall Office Building Artistically Considered”* in 1896 that a structure must exhibit the three qualities of firmitas, utilitas, venustas – that is, it must be solid, useful, beautiful. Here Sullivan actually said “form ever follows function”, but the simpler (and less emphatic) phrase is the one usually remembered. For Sullivan this was distilled wisdom, an aesthetic credo, the single “rule that shall permit of no exception”. The full quote is this:

“Whether it be the sweeping eagle in his flight, or the open apple-blossom, the toiling work-horse, the blithe swan, the branching oak, the winding stream at its base, the drifting clouds, over all the coursing sun, form ever follows function, and this is the law. Where function does not change, form does not change. The granite rocks, the ever-brooding hills, remain for ages; the lightning lives, comes into shape, and dies, in a twinkling. It is the pervading law of all things organic and inorganic, of all things physical and metaphysical, of all things human and all things superhuman, of all true manifestations of the head, of the heart, of the soul, that the life is recognizable in its expression, that form ever follows function. This is the law.”¹⁹

¹⁹ Louis H. Sullivan: *The Tall Office Building Artistically Considered*. *Lippincott's Magazine* (March 1896): p.403–409.

2.6 EASTERN ASIA, SHANGHAI AND TOKYO AND THE MAKING OF MODERN ARCHITECTURE:

Like every other style in architecture, Chinese architecture is a style that has taken shape in eastern Asia since the very beginnings of the Chinese civilization. The structural principles are almost the same, big differences are only regarding the decorative details. Chinese architecture had major influence on the architectural styles of Korea, Vietnam and Japan.

In the 20th century, after the opening of China to the world, western-trained Chinese architect have tried to combine traditional Chinese design into modern architecture. This had limited success in the big cities, like Beijing or Shanghai, because of the pressure for urban development, which needed new types of buildings. The demand for traditional Chinese architecture, which was maximum 3 levels high, slowly decreased in favour of modern architecture.

Traditional Chinese architecture has some main features. It is important to know them, especially for the later research we will have during the thesis, about the buildings designed by the architect Lazlo Hudec, among the ones who brought modernism into the way of designing. These traditional Chinese architecture features are:

1. symmetry - signifying balance, order
2. enclosure – this involves designing the building around an open space, like a courtyard, the spaces were opening to the yard directly or through verandas
3. hierarchy – the placement of the building within a complex, taking into account the entrances to the different buildings
4. horizontal emphasis – the emphasis on breadth and less on the height of the buildings
5. cosmological concepts – the use of concepts, such as Feng-Shui and Taoism, for the organization and layout of the constructions (*"In Japan, China, India and other countries the disposition of buildings in relation to the surroundings followed an adroit strategy of natural balance sometimes related to geomancy like Feng-Shui or Vastu and to the observance of deeply rooted environmental rules."*²⁰)

²⁰ Jose Maria Cabeza Lainez and Juan Ramon Jimenez Verdejo: *The Japanese Experience of Environmental Architecture through the Works of Bruno Taut and Antonin Raymond*

Shanghai gained its international identity and flourished as a hub between the East and the West during the period known as Old Shanghai, which dates from 1846 to 1945. Shanghai was then a free treaty port witnessing the establishment of international settlements. During its internationalization period, Shanghai gained its cosmopolitan fame through the intermixture of global and local residents with diverse social, economic, and cultural backgrounds. This intersection of cultures is reflected in the mixture of multinational architectures and the coexistence of modern and traditional styles.²¹

Historically, although Japanese architecture was strongly influenced by Chinese architecture, there are some important differences between the two. For example: the exposed wood used in the Chinese buildings is painted and in the Japanese traditional architecture it is not, Chinese architecture is based on a lifestyle that uses chairs and tables while in Japan they sat on the floor- this changed during the Meiji Period (1868-1912).

László Hudec, in one of his letters addressed to his family, writes his opinion about Japanese and Chinese temples and the differences between them: *“The concept of Chinese temples is absolutely beautiful and on a large scale, but shameful in the detail of its workmanship – while in Japan the details are like arts and crafts but the layout is weak. It’s true that their asymmetrical arrangement is much more picturesque than the strict symmetry of the Chinese temples but the trees in the courtyards make the latter less boring.”*²²

Traditionally Japanese architecture is characterized by wooden structures, slightly elevated from the ground, with tiled or thatched roofs and with sliding panels, translucent and opaque paper-covered, named *fusuma* and rush mats (*tatami*)—that are still today key elements of the traditional Japanese house. These sliding panels are elements particular to Japanese architecture, used instead of normal walls and thanks to them each space could be customized for different occasions. Until the 20 century, tables and chairs did not exist in any house or space, traditionally, the Japanese people sit directly on the floor or on cushions.

Architecture in Japan has been strongly influenced by the climate and this is reflected in the way homes are built. Summers in most of Japan are long, humid and hot. This is also the reason why the traditional houses are raised from the ground for letting the air circulate around and beneath the house. Wood is the

²¹ http://www.lib.uci.edu/about/publications/exhibits/shanghai/index.php?page=section_1

²² Ibid 1, p.28

preferred material because of its properties- cool in summer, warm in winter and its flexibility during the earthquakes.

Since the 19th century, everything changed. Japan has slowly incorporated Western modern architecture into the design of the constructions. Today, Japan is a trend setter in the field of architectural design and technology.

Modern Architecture techniques were introduced in Japan with the launch of the Meiji Restoration in 1868. Two major events in the history of Japan changed radically their architecture. The first event was the Kami and Buddhas Separation Act of 1868, which separated Buddhism from Shinto and Buddhist temples from Shinto shrines, breaking an associated which lasted very well over a thousand years, causing damage to the nation's architecture. The second event was the intense modernization Japan was going through in order to compete with other developed countries. For this, the first step was importing architects and styles from abroad. But after a while, Japan has taught its own architects and slowly began to design in their own modern style. Japan sent architects to the west to study and they returned home introducing the International Style of Modernism into Japan. International recognition has come only after the Second World War with the work of architects like Kenzo Tange. In the four years of employment in the office of Kunio Maekawa starting with 1938 (one of the most influential Japanese architects of his generation) Kenzo Tange assimilated his whole work experience. Maekawa had the privilege of working in the office of le Corbusier from Paris (being part of the team designing the Villa Savoye and the Swiss Pavilion) and, once returned in Japan, he spent five-years in Antonin Raymond office.

The first building that combined traditional Japanese methods of wooden construction with Western methods and design is The Kaichi Elementary School (1876) in the city of Matsumoto, Nagano Prefecture; it is a well preserved example of the hybrid style used in the early modern period of Japanese architecture.



Fig. 16. THE KAICHI ELEMENTARY SCHOOL - Image source: <http://chnm.gmu.edu/cyh/primary-sources/133>

In the 1880s, because of the reaction against the rush toward Westernisation, it started the support of Asian models, even in architecture.

This changed again, after World War I, when the architects Frank Lloyd Wright (1869-1959) from the United States and Bruno Taut (1880-1938) from Germany came to work in Japan.

The Tokyo Station building from 1914, built under the influence of Western architecture and designed by architect Tatsuno Kingo (the first Japanese architect in the country that has set up his own office) has been going through different renovation. The last one ended in 2012 and the building was completely restored to the original shape.



Fig. 17. TOKYO STATION in 1914 and AFTER THE RESTORATION in 2012 - image source: http://www.japantimes.co.jp/news/2012/10/23/reference/tokyo-stations-marunouchi-side-restored-to-1914-glory/#.VSq6q_mUd8E

INTERIOR DESIGN CONCEPT FOR THE JAPANESE HOUSE

The interior design of a Japanese house is very different from normal European interiors. It has its own rules, its deep concepts, everything is based on tradition. In the past, a Japanese house was a completely opening space, without even screens to make partitions for individual spaces. With the time, particular areas and different functions (like eating, sleeping or dressing) became more and more present in the design. Because of this new necessity, it came into use the self-standing screens (first *byobu*, then *shoji* and *fusuma*). They were used particularly to provide some privacy, although they served less as sound barriers. These screens can be easily removed in order to open up the entire space.

The “*Byobu*” are Japanese folding screens made from several joined panels with decorative paintings.



Fig. 18. THE BYOBU FOLDING SCREEN -

Image source: Internet: [http://www.japanache.com.au/contents/media/l_aj011%20-%20japanese%20art%20-%20landscape%20byobu%20\(screen\).jpg](http://www.japanache.com.au/contents/media/l_aj011%20-%20japanese%20art%20-%20landscape%20byobu%20(screen).jpg)

The “*Shoji*” are like sliding doors, windows or room dividers from translucent paper over a frame of wood.



Fig. 19. THE SHOJI PANELS - Image source: <http://en.wikipedia.org/wiki/Shōji>

The “*Fusuma*” are sliding vertical rectangular panels. They have typically measurements, like 90 centimetres wide and 1.8 metres tall, almost the same size as a tatami mat. They have a lattice like wooden structure covered in cardboard and a layer of paper or cloth on both sides, with black border and a round finger catch.

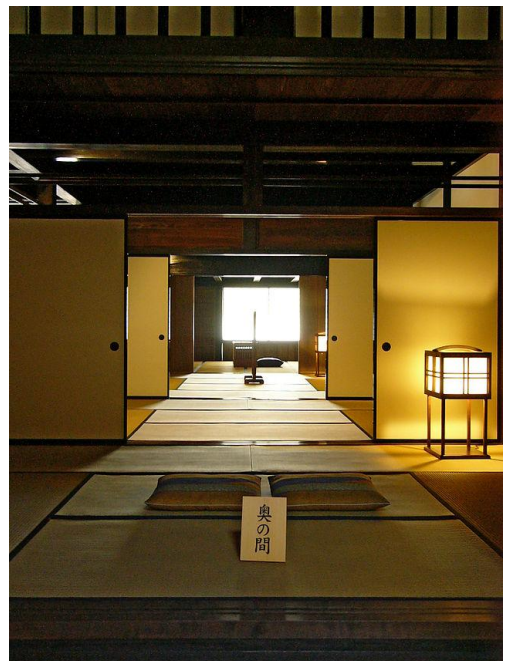


Fig. 20. THE FUSUMA SLIDING PANELS - Image source: <http://en.wikipedia.org/wiki/Fusuma>

The Japanese had a particular way of dealing with the interior and exterior of the house. Instead of seeing the interior and exterior of the house as two distinctly different environments, they are thought of being continuous elements. For this, they have introduced the veranda (*engawa*), which has the role of the transition space between inside and outside.



Fig. 21. THE ENGAWA - Image source: http://commons.wikimedia.org/wiki/File:Japanese_House_-_Engawa.jpg

The traditional house is designed for people who are seated on the floor, not standing. Because of this, the windows and doors are placed, so that the visual relation between the spaces is clear and everyone from a sitting position from the house can see the garden or vice versa.

Although modernization has made some big changes in the styles of designing, the traditional Japanese style has not vanished, and it is still living today. For example, even in westernized houses, it is more likely to find a room whose floor is covered over with tatami and it is still a custom for people to take their shoes off when entering the house.

A tatami is a type of mattress (traditionally made of rice straw) used to cover the floors of traditional Japanese rooms, very suitable for the Japanese climate because they provide air circulation around the floor. They are made in standard sizes having slight differences according to distinct regions in Japan, but always using an aspect ratio of 2:1. In terms of traditional Japanese length units, a tatami is 3x6 “shaku - 尺” (Japanese foot). A “shaku” measuring 30,3 cm, the dimensions of a tatami mat will be 90,9 x 181,8 cm.



Fig. 22. THE TATAMI MAT MAKERS OF OLD AJAPAN- Image source: Internet

The size of a traditional Japanese room is often measured by the number of tatami mats. For example:

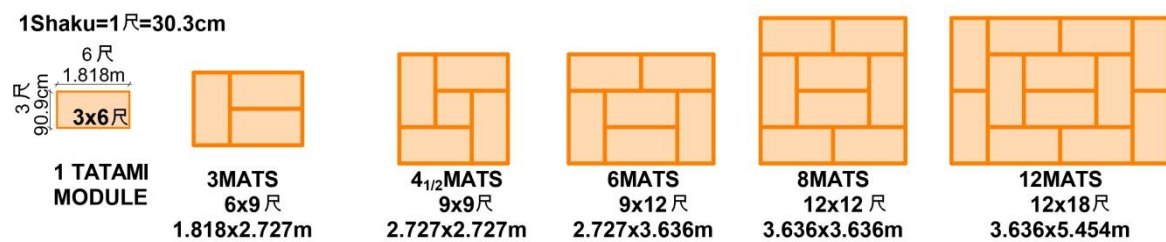


Fig. 23. TATAMI LAYOUT, a few possibilities - study made by the author

Tatami are the basis of traditional Japanese architecture, regulating the size and dimensions for the interior and exterior of the building. This particular aspect will be later developed in the thesis.

3 THE PATH OF LIFE – FROM EUROPE TO ASIA

- 3.1 FOREIGN ARCHITECTS IN SHANGHAI BEFORE THE ARRIVAL OF LÁSZLÓ HUDEC
- 3.2 LÁSZLÓ HUDEC, THE RISING OF AN UNKNOWN ARCHITECT
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- 3.4 ANTONÍN RAYMOND, EARLY EXPERIENCE BEFORE HIS ARRIVAL IN TOKIO.
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CHAPTER 3 THE PATH OF LIFE, FROM EUROPE TO ASIA

3.1 FOREIGN ARCHITECTS IN SHANGHAI BEFORE THE ARRIVAL OF LÁSZLÓ HUDEC

Before the mid-nineteenth century, in the architectural context of China and as well as of Shanghai, the architect as a profession, as known in the West, was totally missing.

It was only after the opening of the city to foreign trade in 1842 that foreign architects came in Shanghai. They were all lead by the desire to fulfil their dream in making a fortune and becoming successful architects in a place that really needed fresh ideas and technologies. The economic circumstances gave them the opportunities they really needed and didn't have at home (we will later see the case of László Hudec who managed to rise above others and succeeded in a place totally different from the one he was used to). The foreign architects became more and more involved in the growth of the city.

Foreign merchants were starting to come to live in Shanghai. For this, the first urgent thing once they sat foot on the shore was to obtain a piece of land outside the walled city. Outside the walled city because of three main reasons: Shanghai inside the city was already overcrowded, the Chinese officials wanted to keep the foreigners outside the city in order to deal with them better, and third, because of their attitude towards people who were not from the same religion and not of the same hue, the foreigners preferred a separate community from the Chinese. Because of these reasons, the foreign settlements appeared. The British set the first one in 1842, to the north of the traditional Chinese walled city. Within this area, if they wanted to work and live in Shanghai, the foreigners had to apply to the British Consulate in order to obtain permission to acquire land to build a house with

facilities. In 1849, following the British, The French established their first Shanghai concession, between the walled city and the British Settlement. In 1850, the American established their community in the north of the French settlement, along the north bank of the Suzhou Creek and the Huangpu River.

The land dedicated for the concessions was worse than the one in the walled city, it was marshy and with ancestral graves. For their business, the foreigners introduced new facilities to the town, like offices, warehouses and for their entertainment and good living, residences, hotels and clubs.

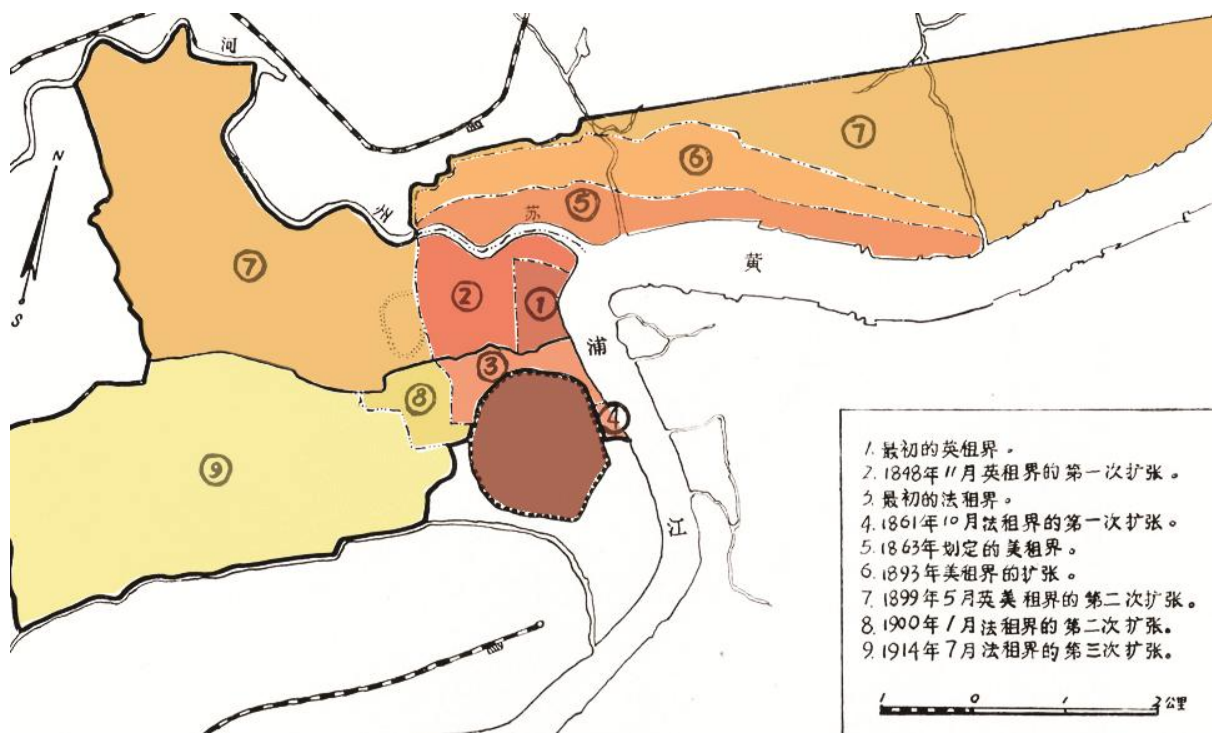


Fig. 24. THE FOREIGN SETTLEMENTS IN SHANGHAI – Map edited by the author, source - Liu Bingkun, thesis: László E. Hudec and Modern Architecture in Shanghai, 1918-1937

- (1) The initial British Settlement,
- (2) The first expansion of the British Settlement in 1848,
- (3) The initial French Concession,
- (4) The first expansion of the French Concession in 1861,
- (5) The American Settlement defined in 1863,
- (6) The expansion of the American Settlement in 1893,
- (7) The second expansion of the International Settlement in 1899,
- (8) The second expansion of the French Concession in 1900,
- (9) The third and the final expansion of the French Concession in 1914.

To feel comfortable and homey, the new facilities had to be designed in the style they were used to have back home, with forms and spaces suited for them. The problem was that in China, the architect as a person able to make the design did not exist. The constructions were simple made by carpenters and builders. So, the foreigners had to come with the plans for the design themselves and let the Chinese builders modify the project, in order to adapt them to the traditional materials and techniques. For this, it was becoming a real need for the presence of the Western architects in Shanghai.

Before British came to Shanghai in 1842, there were no people with a title of “architect” in Shanghai. A complete study of the relationship between Shanghai’s economic growth and the rise of the foreign residents, businessmen and foreign architects in the Settlements is the one developed by Liu Bingkun in 2005 in her thesis entitled “László E. Hudec and Modern Architecture in Shanghai, 1918-1937”. The thesis is an interesting work, from which I selected some important data and facts about the developing of the architecture field, before the First World War.

The first name appeared as architect in an official record of the Shanghai foreigners²³, by 1850, was the Briton George Strachan and his firm, the Geo Strachan Company which existed from 1849 until 1865. Until the mid-1860s, there were no more foreign architects recorded. This was probably because the number of foreign residents was pretty small and foreign business was just beginning to expand. By the end of the 1843, there were only 11 foreign trading firms in business in Shanghai. Although the number of foreign residents in the International Settlement was steadily increasing, until 1860 it never exceeded 569. In the next decade, the enormous disturbance caused by the rebellion of the Taiping affected the city’s growth (In the International Settlement in 1865 there were 2,297 residents and in 1870 only 1,666) and consequently increased the number of foreign architects. This is all shown in the table below, drawn from the same thesis mentioned before, belonging to Liu Bingkun. In that period, a lot of refugees escaped from the war zones into Shanghai. When all the disturbances were over in 1865, the population of the whole Shanghai had reached almost the number of 700,000 (150,000 more than in 1852, as in the second table below, which shows the evolution of Shanghai’s population between 1852 and 1937).

²³ Natalie Delande: *The Diamond Jubilee of the International Settlement of Shanghai*. *Gongchengshi Zhanzai Jianzhu Duiwu de Qianlie*. Published in Wang Tan & Zhang Fuhe ed., *Di Wu Ci Zhongguo Jindai Jianzhushi Yanjiu Taolun Hui Lunwen Ji* [A Collection of the Fifth Symposium of Modern History of Chinese Architecture], Zhongguo Jianzhu Gongye Chubanshe (China Architecture & Building Press), 1998.

Year	Chinese districts	International Settlement	French Concession	Total
1843	26			26
1844		50		50
1845		90		90
1850		210	10	220
1855		243		
1860		569		
1865		2,297	460	2,757
1870		1,666		
1876		1,673		
1880		2,197	307	2,504
1885		3,673		
1890		3,821	444	4,265
1895		4,684	430	5,114
1900		6,774	622	7,396
1905		11,497	831	12,328
1910		13,536	1,476	15,012
1915		18,519	2,405	20,924
1920		23,307	3,562	26,869
1925		29,997	8,811	37,808
1930	9,795	36,471	12,341	58,607
1931	12,200	37,834	15,146	65,180
1932	9,347	44,240	15,462	69,049
1933	9,331	46,392	17,781	73,504
1934	11,084	48,325	18,899	78,308
1935	11,615	48,325	18,899	78,308
1936	10,400	39,142	23,398	72,940
1937	10,125	39,750	23,398	73,273

Table 5. FOREIGN POPULATION OF SHANGHAI, 1843-1937 – Data drawn from²⁴

²⁴ Zou, Yiren. *Jiu Shanghai Renkou Bianqian de Yanjiu* [A Demographic Study on the Flux of Population in Old Shanghai]. Shanghai Renmin Chubanshe (Shanghai People's Publishing House), 1980.

Year	Chinese districts	International Settlement	French Concession	Total
1852	544,413			544,413
1853		500		
1855		20,243		
1865	543,110	92,884	55,925	691,919
1870		76,731		
1876		97,335		
1879			33,660	
1880		110,009		
1885		129,338		
1890		171,950	41,616	
1895		245,679	52,188	
1900		352,050	92,268	
1905		464,213	90,963	
1910	671,866	501,541	115,946	1,289,353
1915	1,173,653	683,920	149,000	2,006,573
1920		783,146	170,229	
1925		840,226	297,072	
1927	1,503,922	840,226	297,072	2,641,220
1928	1,516,090		358,453	
1929	1,620,187			
1930	1,702,130	1,007,868	434,807	3,144,805
1931	1,836,189	1,025,131	456,012	3,317,432
1932	1,580,463	1,074,794	478,552	3,133,782
1933	1,795,593	1,111,946	496,536	3,404,435
1934	1,925,778	1,148,821	498,193	3,572,792
1935	2,044,014	1,159,775	498,193	3,701,982
1936	2,155,717	1,180,969	477,629	3,814,315
1937	2,155,717	1,218,630	477,629	3,851,976

Table 6. POPULATION OF SHANGHAI, 1852-1937 – Data drawn from²⁵

Because of the increase of the population, a high demand for mass housing was needed. This was a real opportunity for the foreign traders, who started to invest in

²⁵ Ibid 23

buildings and asked huge rents from the refugees who could afford it. This business proved to be extremely profitable, within three to five month's rent of a house would be sufficient to build a new one. Overseas trading was a lot less profitable than real estate. In the meantime, the price of the land also increased and obviously, a higher number of architects were needed.

In *The Chronicle and Directory for China, Japan and the Phillipines* of 1866²⁶, there were three men listed as architects: N. Birkenstadt, F. H. Knevitt, and J. H. Wignall, and two others as "builders": N. Stibolt and the firm of Muller & Jacobs. But by 1875, none of them had remained in practice. In the same year there appeared another three: William Kidner, Henry Lester, and Thomas Kingsmill. Kidner remained in business until around 1880. Lester started his career as a surveyor in the Shanghai Municipal Council in 1867, later became an architect and land agent until he retired in 1916. Kingsmill, who was considered the second-longest tenure of all foreign architects in Shanghai, worked as a civil engineer and architect for 36 years until 1910. In 1880, there were only four architectural practices, while in 1885, when Gabriel J. Morrison and Fred M. Gratton formed their partnership, the number rose to six, and in 1893, it reached seven.²⁷

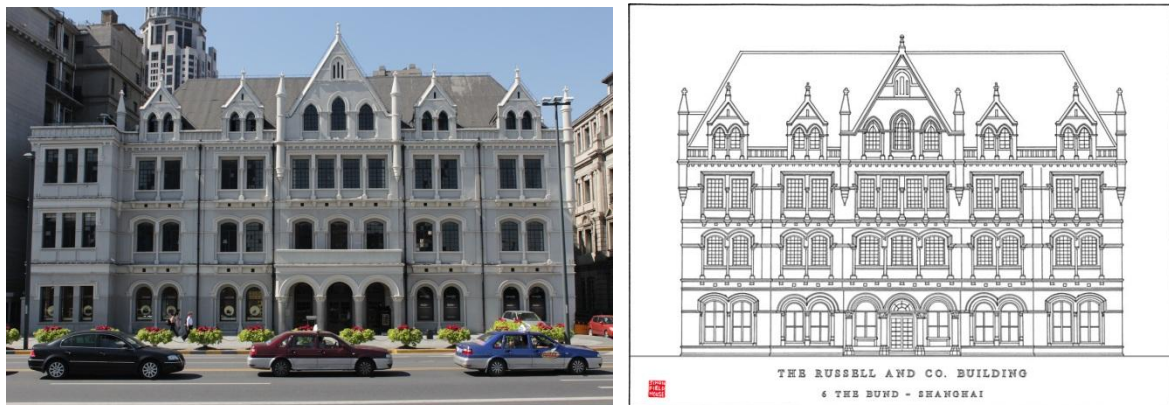


Fig. 25. FORMER RUSSELL & CO BUILDING designed by MORRISON & GRATTON company- one of the oldest buildings on the Bund n°6, Shanghai (Neo-Gothic style, constructed in 1881)– Image source: internet: <http://dreamofacity.com> and <http://www.simonfieldhouse.com>

The constant change in the number of architects during 1860 and 1880 was probably because of the fluctuation of the land and building market. After the Taiping rebellion was subjugated in 1865, many Chinese left the foreign settlements and returned home. After the 1870's new measures were adopted by the settlement authorities in order to attract and encourage the wealthier Chinese who had money and possibilities to move into the settlements.

²⁶ Jeffrey W. Cody, Henry K: *Murphy, An American Architect in China*. 1914-1935, 1989, p.76

²⁷ Ibid 25, p.76-77

After 1880's, foreigners were taking advantage of Shanghai's high interest for various modernization programmes. As soon as something new about modern urban infrastructure was established in the West, immediately was passed on to Shanghai. For example : in 1881 the introduction of the telephone service in the settlements, in 1883 running water, in 1882 the replacement of the gas street lamps by electric lights, in 1905 and 1908 the introduction of the trams and trolleybuses in the public transport system. Meanwhile, more and more nationals opened banks in Shanghai to finance their trade in China.

By the end of the nineteenth century, after many negotiations, the foreign settlements have expanded their area a lot, becoming four times bigger than the original area of the walled Shanghai city. This marked the growth in the number of Shanghai building and real estate companies, many of which employed foreign architects. By the First World War, there have been more than 30 foreign real estate companies operating in Shanghai.²⁸

Seven more architectural practices appeared between 1896 and 1910: Daves & Brooke, Becker & Baedeker, Atkinson & Dallas, Denham & Rose, Brandt & Rogers, J. J. Chollot, and Albert E. Algar. In 1901, when fifty-two professionals from the building community organized the Shanghai Society of Engineers and Architects, at least nine of them were architects: A. E. Algar, B. Atkinson, J. J. Chollot, A. Dallas, J. E. Denham, T. W. Kingsmill, R. B. Moorhead, J. Smedley, and J. D. Smedley. By 1910, the number of architects had reached fourteen.²⁹

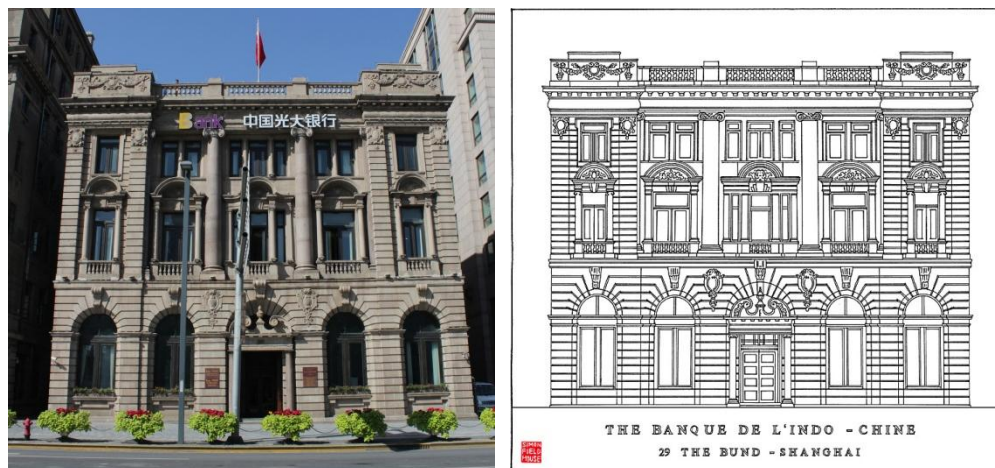


Fig. 26. FORMER BANQUE de L'INDOCHINE BUILDING, designed by ATKINSON & DALLAS company- on the Bund n°29, Shanghai (Italian Renaissance style, in 1914)– Image source: internet: <http://dreamofacity.com> and <http://www.simonfieldhouse.com>

²⁸ Ibid 25, p78

²⁹ Ibid 25, p79-80-81-82

The First World War stopped for a while the interest of the foreigners from the city's affairs. No newly foreign real estate company survived during the period from 1912 to 1919. While the British and the French retreated from the market, offered the Chinese the opportunity to expand their businesses and the Americans and Japanese to improve their activity in the city's economic life. It was only after the war that the investments in the city restarted to intensify again and Shanghai began to boom. The price of the land and the number of the realty business continued to rise. This also happened with the foreign architects engaged in the building market, and so, in 1928 there were 28 foreign architectural practices in Shanghai.

The relationship between the economic development of the city and the number of foreign architects that came to Shanghai is now pretty obvious. Because this number was oscillating in the same way as the increase and decrease in the real estate business, it's quite sure that the architects were drawn to the city with the main purpose of making a fortune. This is partially true in Hudec's case. His reasons to stay and work as an architect in the city were not only for the money (as he wanted to help his family who was passing through rough times back home) but also for his need to become a good architect. Although his arrival in Shanghai was not planned, as he was forced because of the historical events, he managed to integrate himself quickly. Nevertheless we can say that he was lucky to be a young architect in Shanghai in the period the city was booming and needed him the most.

The following chapter will describe László Hudec's life before First World War, and the difficult path of his arrival in China, Shanghai.

3.2 LÁSZLÓ HUDEC, THE RISING OF AN UNKNOWN ARCHITECT

László Hudec came from a Hungarian family in Upper Hungary, with Hungarian, Slovaks (Tót = the historical Hungarian name for people of Slovakian origin) and Saxons among his ancestors. Of the six brothers and sisters he was the eldest one. Thanks to Hudec's short autobiography, we have sufficient data about the trajectory of his life:

*"I was born on 3 January 1893, in Besztecebanya (Zolyom County). I am the son of the master builder Gyorgy Hugyecz and Paula Scultéty of Alsolehota, who was the daughter of the Lutheran minister in Kassa (now Kosice, Slovakia). All of my paternal and maternal ancestors were Lutherans. My father's forefathers were millers and farmers in villages Cserény and the Micsinye, which lay south of Besztercebanya. My mother's male ancestors were all Lutheran ministers, and can be traced back to Severin Scultéty of Alsolehota, who was born in 1565 in Alsolehota, Zolyom County, and was a noted author and preacher, who fought for religious freedom at the Diet."*³⁰



Fig. 27. OLD BESZTECEBANYA (then – cultural and administrative centre of Upper Hungary, now Banská Bystrica – the centre of Middle Slovakia) - Image source: http://egykor.hu/images/2010/original/besztercebanya-besztercebanya-foter-_1.jpg

³⁰ László Ede Hudec: *My Autobiography*. Shanghai, 1941

This minimal information contains everything about László Hudec's roots which determined his spiritual orientation and his entire career path.

László Hudec's grandfather used the name *Hudec*, but later, his father spelt it as *Hugyec*, and registered his children under this name. When László arrived in Shanghai he started to use the old version of the name *Hudec* and became worldwide known under this name.

The Hugyec family was multilingual, they used German and Slovak but they always spoke and corresponded in Hungarian among themselves. They were hard working, ambitious, educated and spiritually opened. This intellectual and spiritual background followed László in his future life and turned him into an open-minded architect, always ready to help and continuously willing to take enormous work.

He was very proud of his roots, although he was forced to hide his nationality for some time because of political reasons. Laszlo Hudec was not concerned about his nationality and as he wrote later in a letter:

"Whether I am Hungarian or Slovakian I do not know, and I am not wondering, because I can not tear myself apart, like my homeland was torn apart. I will always stay what I was before. Nobody asked me in the old Hungary if I was Hungarian or Slovakian. I loved them both, as my mother was of Hungarian and my father was of Slovakian origin and I was both, as well."

However, later he wrote with sadness:

*"My homeland is the beautiful 'Tót-ország' which is now called Slovakia, and the 'Tóts' suddenly became Slovaks - these things have helped me to feel like a lost person. I speak 'Tót' gladly and willingly. To quote Mikszáth again - it's like my tongue is barefoot when I speak 'Tót' since my father's ancestors were all Tóts'..."*³¹

György Hugyec started his own architectural business in Besztercebánya in 1898 and after, from 1892, in collaboration with the architect Lajos Rosenauer Jr., they managed the flourishing building and design company until 1920. The two-storey Neo-Classical house in Deák Ferenc Street in Besztercebánya was designed by György H. himself for his family.

³¹ Ibid. 1, p 15



Fig. 28. HUGYECZ FAMILY HOUSE IN BESZTERCEBÁNYA - Image source: Luca Ponceellini – Júlia Csejdy: LÁSZLÓ HUDEC. Masters of Architecture, Holnap Kiadó, Budapest, 2010, p.17.

Hudec's parents were real models, it's very sure that the early years spent with his family have left their mark on his future life. His mother was a rigorous teacher, who maintained order and discipline among the children and staff. His father, on the other side, raised his children with an acute sense of duty; he said that the best way to build character was through hard work. László has worked every summer in holidays on his father's construction sites. During this period he earned building master experience, if needed he carved stones, mixed mortar or concrete, he did everything he was asked to do, and this experience helped him a lot. He described his father in one of his letters:

"... I was in contact with life outside my family thanks to Papa, who practically had me working from age nine, and I was thirteen when in the middle of my third year exams he sent me to the quarry to order stones and to sign contracts for certain prices and conditions or negotiate even better ones. I had no idea how I would do this, but if papa expected it, I just had to do it. He brought us up not to be afraid of life and expected us to do our best."

Although his first aspiration was to become a minister, he gave up this idea in order to become his father's partner, and in the future to take the role of the head of the family and manager of the company. So, between 1910 and 1914 he enrolled at the

Budapest Technical University. He worked very hard to achieve his ambition to live up to his father's expectations. This was the goal that followed him his entire life.

In Budapest, in the beginning of the century, new artistic trends were flourishing. The Secessionist movement and Adolf Loos's anti-ornamental approach arrived as new influences from Vienna. Despite the diversity of cultural and architectural trends, The Technical University was stuck to the traditionally strict system, although some of the professors were opened to the new fashions and trends. This strict technical approach was a good thing in Hudec's case, because it gave him the solid fundamental he needed. His favourite subject was ancient history.

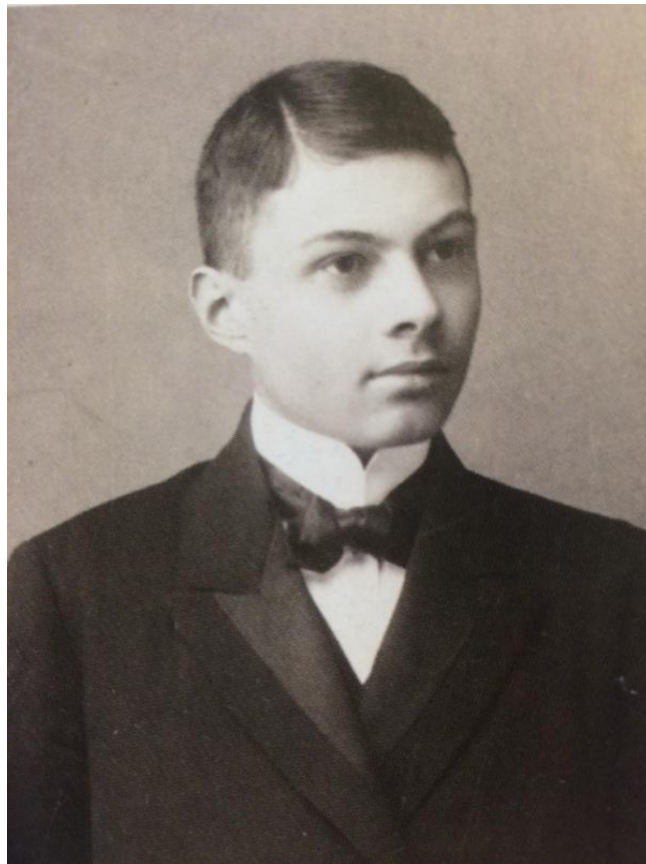


Fig. 29. MATRICULATION PHOTO OF LÁSZLÓ HUDEC - Image source: Luca Poncellini – Júlia Csejdy: LÁSZLÓ HUDEC. Masters of Architecture, Holnap Kiadó, Budapest, 2010, p.18

During his studies he continued to work for his father to gain experience. He went to study trips to Italy and Germany organized by the faculty, with the aim to study and make drawings of the architecture of these countries.

On 18 June 1914 László Hudec passed his final exam and graduated with distinction. He started working for the office of "Hungarian royal court architect" Knight Lajos Ybl and received the offer to remain within the University as a teaching assistant at the Department of Ancient Architecture.

But, while his future career was planned very well, First World War started, and Hudec, age 21, was enlisted in one of the artillery divisions of the Hungarian army. He went to the Russian front in February 1915. Because of his technical degree, he received the task to give assistance to the general staff by making maps and daily position reports. He was now speaking Slovakian, German and Polish. On 2 June 1915 he received his first decoration, a minor silver medal of courage.

This period of tranquillity came to an end on 11 October 1915 with a sudden Russian attack near the Stripa River. Because of the great help he gave within this period of time, when his aptitudes were so deeply needed, he received a major silver metal of courage.

Everything was calm until the beginning of June 1916 when the Russians broke through the south front and they received orders to retreat, so they marched 24 hours without stopping. Hudec received the task to find out if the enemy was advancing. He almost succeeded, but at the end was captured by the Cossacks and transported to Kiev and after to Moscow. After two months he was sent to Habarovsk in Siberia, in an officer's prisoner-of-war camp.

During his captivity Hudec studied English and French and Art History. After an injury that shortened his right leg, was declared invalid on 3 May 1918 and put on the Danish Red Cross invalid train.

Because he realised that there was no hope for him getting home, he decided to escape. With a letter of recommendation and a half true name, Wladislaw Georgevic Hugyeczh he arrived in Hilok, the first step toward his freedom. Because of the lack of engineers, he was immediately hired in the railroad division office. After making some money and obtaining a false passport, in October 1918, Hudec arrived in Harbin. His false passport was replaced with a frontier pass which allowed him to travel in China and Japan.

Hudec arrived in Shanghai in early November 1918. He went to the Russian Consulate to change his document to a foreign passport in order to travel further. The atmosphere in Shanghai was quite dangerous for the citizens belonging to the defeated countries of the war. *"Therefore it was a good idea of Hudec to make his Russian language false document 'nationalized'[...] In these circumstances I regarded better to keep my Russian nationality for a while, until the situation improves"*³². It was now that his name became HUDEC instead of HUGYECZ, because The Russian Deputy Consul rewrote his name from Cyrillic to Latin letter by

³² Ibid 4, p.35-36

letter (interesting turn of fate, he returned to the spelling his family used until 1890).

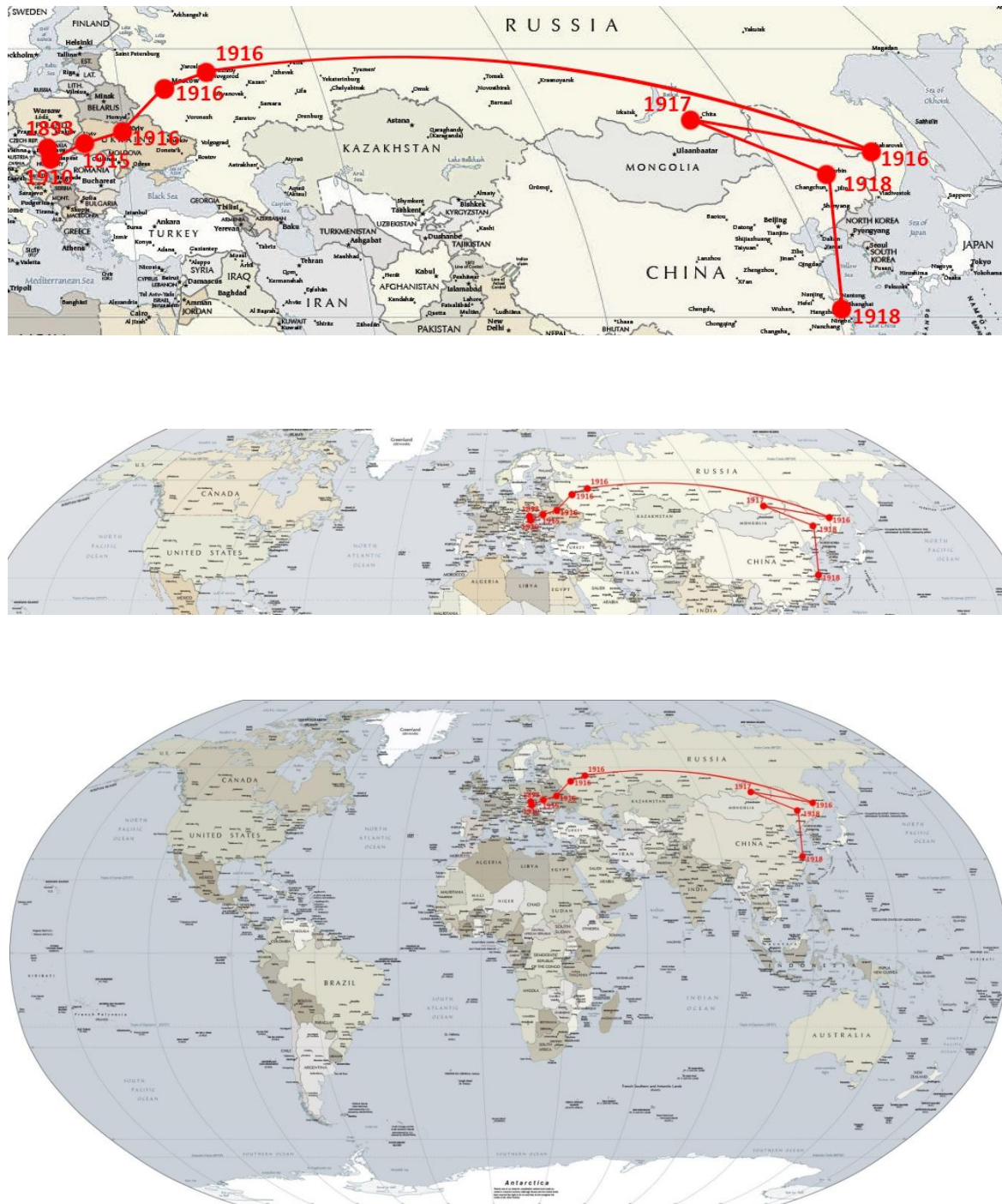


Fig. 30. HUDEC'S TRAJECTORY FROM BUDAPEST 1915 TO SHANGHAI 1918 - Map edited by the author

The entire description of his War experience, from Budapest to China, can be read in the first annex of the thesis- Hudec's Autobiography (Annex 1).

3.3 FOREIGN ARCHITECTS IN TOKIO BEFORE THE ARRIVAL OF ANTONÍN RAYMOND

The birth of the architectural profession is part of the preliminary work we must carry out before any other further architectural analysis.

Before the Meiji period, the whole responsibility of building and design was in the hands of the carpenter, which worked in collaboration with the client. The transmission of the knowledge was made from generation to generation, placing the emphasis on perfecting the skills and methods, rather than making innovations. Everything was controlled by the Shogunate, this also included the innovations and style evolution, which could only occur if were authorized. Everything, from the size of property, to materials used, tatami sizes, colours, size and shape of the doors and gates was dictated by the Shogunate, and it reflected the social rank. This remained unchanged until the end of the Tokugawa regime. On April 22, 1940, Antonin Raymond points this fact in a lecture given at the Japan Institute in New York City, entitled *“The Common Ground of Traditional Japanese and Modern Architecture”*:

“When a client called in a carpenter he gave him a list of his needs and requirements and also indicated the grade of work which he thought he could afford and was suitable to his station. The carpenter then made the designs on the drawings. [...] There was no fancy or speculation involved in his work. He knew what kind of material had to be used to perform the job required of him; what type of construction was necessary; what materials were suitable and obtainable in that particular locality. He knew the climate and its effect on materials; he knew the skill of his men and the limitations imposed by skill; the aesthetic meaning of the different materials as well as their structural qualities; the meaning of colour and texture, etc. The structure commonly used in all buildings, like posts and beams, girders, joists, roofing, doors, windows, flooring, and mats had been standardized through the ages and were obtainable ready-made from dealers in such things in many different grades.

Besides the carpenter there is another professional that joined in the performing of the duties of an architect- that is, the divine. He played and still plays a very important role in the designing of buildings. I at first was extremely skeptical about his part of the designing procedure, but after my

experience with several divines I changed my mind and found that I could learn from them. They practice an ancient art which deals principally with the sanitary conditions of the locality in which the building is going to be built and with the orientation of the rooms. The carpenter provides them with all the data pertaining to the quality of the soil, the geological formation, the wind and earthquake condition, the water supply, the drainage possibilities, etc. They then place a certain circular chart in the gravity centre of the plan of the building and advise about the suitability of the particular ground and orientation of all the rooms. A typical example of the result of their checking is that all the living rooms face south or southeast, where the sun shines in the winter time and where prevailing winds come from in summer; the toilets are in the northwest corner; the entrance is of necessity on the north or northwest. The seer also determines the auspicious time for starting the building, and I found out that this also deals with concrete things like frost and dampness, the drying out of plasters and the proper sequence of the work to be performed. Orientation has become again one of the principle factors of our modern design.”³³

The birth of the architect meant that changes were about to come. The building was no longer seen as a reflection of a particular style, but could be created by an artist, specialized in design and techniques.

The introduction of the foreign architects in Japan, Tokyo, gradually stopped such practices like ordering plans from abroad. This was happening in the late 1870s, the architect was designing a house for a place he could not see, for a client he did not know, and, above all, these projects were not designed according to the particular weather conditions and technical capacities of Japan. So, the separation between the design and the construction that Europe was experiencing, began.

The foreign architects were starting to mix tradition with innovations. These architects were named pioneers, because they were the first to have expressed their will to combine techniques with aesthetics in order to create an architecture suited with the context of Japan.

Some of the internationally acclaimed architects were starting a process by which the houses made of “wood, straw and paper” built by carpenters, were transformed into raw concrete blocks, in order to obtain a synergy between traditional and modern architecture.

³³ Kurt G. F. Helfrich and William Whitaker: *Crafting a modern world, the architecture and design of Antonin and Noemi Raymond*. Princeton Architectural Press, New York, 2006, p.300

JAPAN AS A SOURCE OF INSPIRATION FOR MODERN ARCHITECTS

Professor Terunobu Fujimori affirms in an interview that:

“In Japan, the small home was the medium for the first expressions of modernist residential architecture”³⁴

Japanese residential architecture has been a source of inspiration for modern architects since the beginnings of modern architecture in Europe and America. Here we can refer to one of the earliest and most famous of all, Frank Lloyd Wright. He came in contact with Japanese architecture from 1890. He mainly drew his inspiration from his passion for the Japanese prints. In his autobiography he recalled that:

“Japanese prints had intrigued me and taught me much. The elimination of the insignificant, a process of simplification in art in which I was myself already engaged, beginning with my twenty-third year, found much collateral evidence in the print. And ever since I discovered the print Japan has appealed to me as the most romantic, artistic, nature-inspired country on the earth.... If Japanese prints were to be deducted from my education I don't know what direction the whole might have taken.”



Fig. 31. SHUNKŌ, ICHIKAWA MONNOSUKE II IN THE SHIBARAKU ROLE & HIROSHIGE, MAPLES AT MAMMA (from One Hundred Famous Views of Edo) - Image source: Frank Lloyd Wright and Japanese prints by Julia Meech-Pekarik

³⁴ T. Iso and N. Aono: *Architecture Historian Fujimori's Key Terms on Japanese Modernist Houses*. Casa Brutus, 2004, p. 142.

In February of 1905 Wright made his first voyage to Japan in pursuit of prints, where he bought hundreds of prints which allowed him to organize an exhibition of his own Hiroshige collection at the Art Institute of Chicago in March of 1906. From 1914 he started making regular visits to Japan and became an active dealer in Japanese art. He was both an architect and an art dealer for the same clients; he designed their homes and provided the art to fit in.

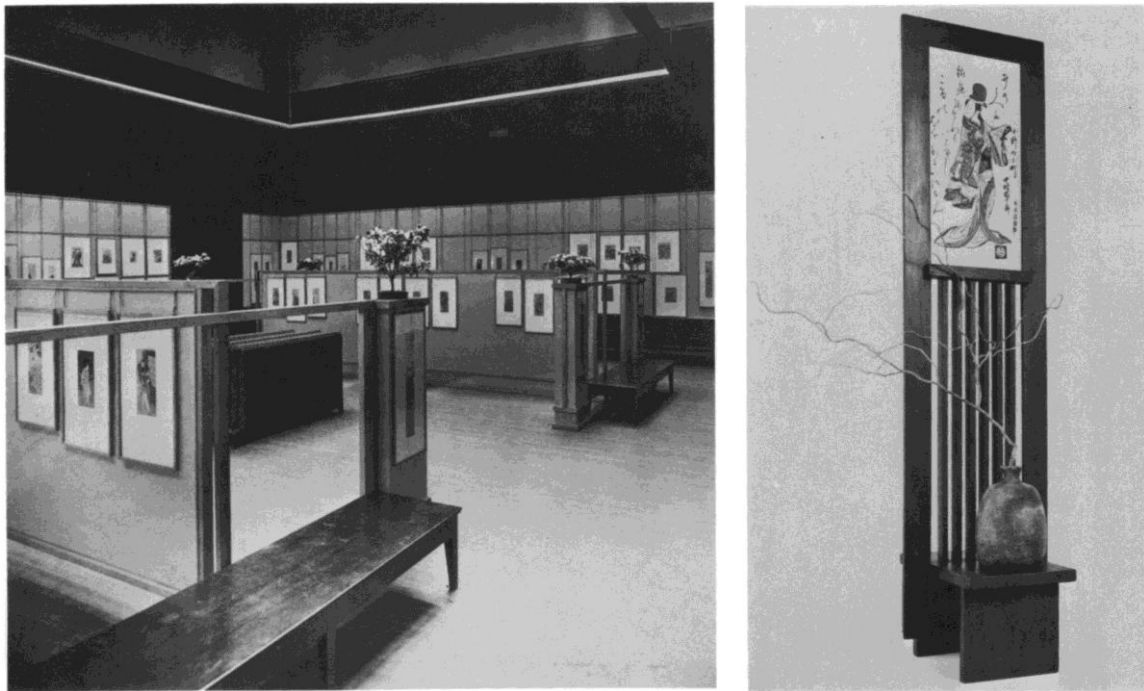


Fig. 32. EXHIBITION OF JAPANESE PRINTS AT THE ART INSTITUTE OF CHICAGO, 1908 - Image source: Frank Lloyd Wright and Japanese prints by Julia Meech-Pekarik

Other testimonies in writing of the west in Japanese residential architecture are also to be found in the works of Edward S. Morse in 1885, Ralph Adams Cram in 1905 and more famously Bruno Taut in 1937, who introduced Katsura Detached Palace to the West in the perspective of modern architecture.³⁵

³⁵ GLOAGUEN, Yola: *Towards a definition of Antonin Raymond's "Architectural Identity": a study based on the architect's way of thinking and way of design*. Thesis or Dissertation, Kyoto University, 2008, p.3.

3.4 ANTONÍN RAYMOND, EARLY EXPERIENCE BEFORE HIS ARRIVAL IN TOKYO

Antonin Raymond was born in Kladno, Bohemia, Austria-Hungary (now Czechia) on the 10th of May 1888. His parents, Alois Rajman and his wife Růžena, were both of Czech peasant families. His name changed from Rajman to Raymond when he left Bohemia and was living in the United States, because it was easier for the Americans to pronounce.

He was the third of a family of six children. Although his mother died when he was only 10 years old, Antonín has very good memories of his mother, as he says in his own autobiography.

“My home life while my mother was alive was happy and harmonious...”

“My memories of my mother are commingled with impressions...”

“She was a handsome and wonderful person, and the tender impression that lingers in my memory is of a very kind and wise mother.” ³⁶

The long periods spent on the maternal grandparent’s farm from Řenčov were among the most satisfying of his childhood and youth.

The calm and medieval atmosphere of Kladno did come to an end, because of the revolutionary changes of around 1895 or 1897 that were taking hold of political and economic institutions throughout Europe.

In Kladno, amusements were few, the church (religious was very present in their lives), music, theatre. Newspapers and books were widely spread among the people. Antonín started to read at the age of five, with the help of his friend’s mother. Kladno wasn’t really a place that inspires someone to emerge as an artist from such an atmosphere.

Mr. Soukup, Antonín first teacher, was his greatest inspiration during the formative years; he set him on the road to art, through his examples of painting and music. The time spent at the farm in Řenčov deepened what Soukup started, by bringing him close to the nature:

“bringing me into close contact with the beauty of the earth, the marvellous turnings of the seasons, the kind-hearted ways of the peasant folk, the timeless

³⁶ Antonín Raymond: *Autobiography*. Copyright by Charles E. Tuttle Co., Inc., Japan, 1973, p.8

beauty of the peasant houses, the hills, the fields and the marvellous acrid odours of the earth as it was turned up during spring plowing. ³⁷

Unfortunately Antonín's mother died very soon, while he was only ten years old. It was a very sad moment in their lives, from which they never really recovered. His brothers and sisters were very different. The younger brother Frank has been a problematic boy, the "black sheep" of the family, he and Ella seemed to resemble the older generation, Eugene (the engineer), Victor and Irma were highly intelligent and sensitive. Because of the sad and restless times they passed in the future, Antonín tells with sadness that he eventually lost their trace, mainly during the war time.

"If the Nazis are not entirely responsible for the deaths of all my brothers and sisters, they are certainly responsible for most of them."

After his mother died, their life changed completely. His father never stopped loving his children, but it was too much for him. His fortune slowly deteriorated and he had to dispose of the family house.

The family moved to Prague to start a new life. The big city was fascinating. This had a profound influence on all the members, especially on Antonín. The years he spent in Prague have left a deep mark on his life and on his philosophy of design.

As a student, Antonín had to work very hard. His dream was to finish his studies. He wanted to have the freedom he deeply needed, he felt the whole world was there waiting for his creativity and imagination.

In architecture, the Viennese secession was spreading rapidly all over Europe.

"In Prague, the youth had begun to revolt against the classics, or rather against pseudoclassicism and its imitations of past styles, and fresh impulses animated all the arts." ...

"We students were conscious of Wagner and his 'Sezession' in Vienna. We knew about the first steel skeleton in Chicago in 1889, but I did not know much about Auguste Perret.

"At the time of my departure in 1910, the Viennese 'Art Nouveau' flourished in the rest of the Austro-Hungarian Empire, including Bohemia. In Prague Jan Kotera was the leader; there were Pavel Janák, Josef Gocár, Vladislav Hofman, Otakar Novotny, some of whom introduced cubism into architecture as an

³⁷ Ibid 36, p.17

*expression of growing Czech nationalism and desire for independence from Austria”.*³⁸

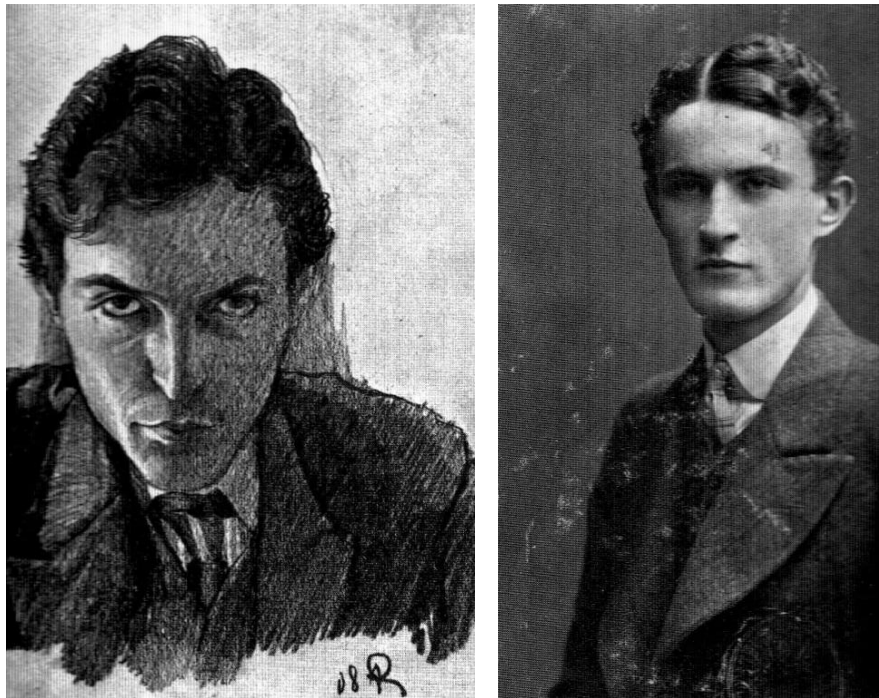


Fig. 33. ANTONÍN RAYMOND, SELF-PORTRAIT – ABOUT 1908 / PORTRAIT FROM 1910 - Image source: Antonín Raymond: *Autobiography*, p.23/24

Antonín speaks about Frank Lloyd Wright’s huge influence not only on him, but also on the students from Prague:

*“I remember the enthusiasm with which we students in Prague greeted a small book on Frank Lloyd Wright’s work (about 1908), which was edited by Wasmuth in Berlin. Later Wright’s large portfolios came out around 1909 and became a veritable fountain of wisdom and the subject of endless discussions. Wright had restated the principles of building; he had overcome the cell, liberated the plan, made space flow, given buildings a human scale and blended them with nature, all in a romantic, sensual and original way which left us breathless. He was what we had been longing for, a real revolutionary.”*³⁹

I can imagine how he felt, maybe because I had a similar experience, one hundred years after, when I was preparing to enter as a student at The University of Architecture from Timisoara. My first impact was the one with a book dedicated to the work of this famous architect, which inspired generation after generation, and still is.

³⁸ Ibid 36,p.24

³⁹ Ibid 36,p.24

Antonín was seriously starting to think about migrating to the United States, a big country, where undoubtedly, an enormous amount of new constructions would be needed. This wish, some problems his family was facing and the dramatic episode he had experienced, after stealing money from the architectural student's club for which he had been appointed treasurer, drove him to follow his dream. He left the Technical Institute without even graduating. With great difficulty he finally arrived in New York. He had practically nothing, but somehow the fate helped him and led him to the right path.

His first employment was in the office of Cass Gilbert, who was in the process of designing the world's tallest building, the Woolworth Building. His salary was seven dollars a week, which enabled him to survive. He realized that the United States architecture was not really what he expected. Everything was imported, unlike Europe, where tradition was native. The strict eclecticism was flourishing. All men from the office were very good draftsmen as a result of their Beaux Arts training, but that was all they were, lacking in creative ambition and desire for new. Because of his knowledge of Gothic architecture in Europe, one of Antonín difficult tasks was to correct a detail for the facade of the Woolworth Building, which he apparently did not succeed and the damage was about 10.000 dollars a year.



Fig. 34. ENTIRE STAFF OF CASS GILBERT ARCHITECTURAL OFFICE, ON ROOF OF METROPOLITAN INSURANCE CO. ANNEX BUILDING: CASS GILBERT (CENTRE) - the author, with hands in pockets -
Image Source: Antonín Raymond: *Autobiography*, p.29

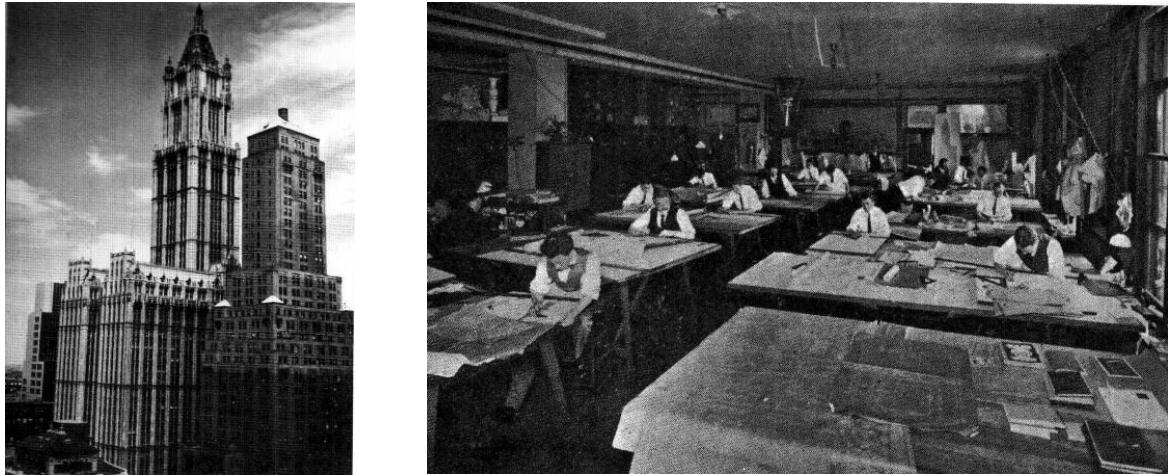


Fig. 35. WOOLWORTH BUILDING AND CASS GILBERT'S DRAFTING ROOM, 1910, the author at front table (left) - Image Source: Antonín Raymond: *Autobiography*. p.30

To supplement his modest salary, Antonín was making renderings for other architects. One commission was to make a detailed rendering for the Taylor Department Store in New York. It took him two days but the fee was 1.000 dollar, a fortune. This was more than enough for him to be able to leave New York, after four years, to see Europe again. This gave him an amazing feeling of liberation. On the boat, he met interesting people. Among them was Hervey Wetzel, a highly cultured man, who described in such a marvellous way his experience from his trips to the Orient. That made Antonín R. to long for similar experience in the Far East. This could be his first contact with the Orient, and maybe this was the point that announced that something big would later happen to him, that will totally change his life.

After the rough life experience from New York, Europe seemed to him like a paradise. During his time spent in Europe, most of it in Italy, he visited and painted a lot and was appreciated for his talent. This feeling of freedom and liberation was new to him. The result was a big number of watercolours and huge oil modern paintings. Unfortunately most of the paintings disappeared during the war.

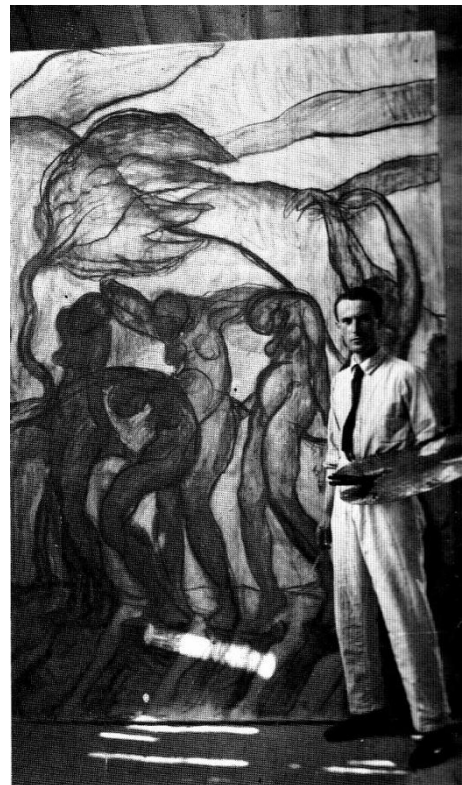


Fig. 36. ANTONÍN RAYMOND PAINTING LARGE CANVASSES (all of which disappeared during the war)
Image Source: Antonín Raymond: *Autobiography*. p.33

First War was starting and Raymond, after huge efforts and help from his friends, managed to catch the last boat to America. The refugees from the boat belonged to every class of society, travellers, buyers, priests, all wanted to get home as soon as possible. It was on this trip that Raymond met his future wife Noémi. During their endless discussions regarding life and art principles they immediately realised they had common thoughts and interests. Shortly after arriving back to New York, Antonin asked Noémi to marry him. They married the next day, on 15 December 1914.

Both Raymond and Noémi have their roots in Europe. Her family is from Marseilles, France. After his father's early death, her mother remarried and moved to America.

Raymond left his architectural job at Gilbert and started to make their living through painting in a studio, together with his wife. It was a difficult task because of Antonín lack of inspiration. They managed to survive thanks to Noémi who was earning 100 dollars per months by making caricaturists for newspapers and large posters for theatre.



Fig. 37. NOÉMI (MRS. RAYMOND) PORTRAIT, 1914 - Image source: Antonín Raymond: Autobiography, p.37

Because of the correspondence between a close friend of Noémi and Frank Lloyd Wright's mistress, The Raymond family was invited to join F.L. Wright's atelier from Taliesin, Wisconsin. The time spent there was like a dream come true. For the first time, Antonín has experienced a new kind of architecture, where "landscape and architecture blended instead of fighting"⁴⁰.

Frank Lloyd Wright, the greatest architect America has known, was creating a great American System of beautiful, affordable houses for regular people.

"How did Mr. Wright do this?"

"It is really very simple. He has eliminated the ugly, meaningless furbelows.

He has done away with the hideous twists and scrolls and other 'fancy' work

⁴⁰ Ibid 36, p.47

that has done more than anything else to make our house building so universally bad. He has used commercial engines to your advantage-used them for you, not against you."

"We do not want high walls, small windows or imitations of foreign designs. We want light, air, ventilation. We want unity, compactness."

"The American System makes the house a lasting structure. Frank Lloyd Wright was an engineer before he was an architect."

"Concrete; cypress, 'the wood eternal'; water-proof, fireproof, cement plaster. The best classes of materials and the best grades in these classes."

"American System design and materials make these houses the soundest of investments. If at any time you decide to sell you will find that the depreciation will be negligible."⁴¹

One day in 1915, a Japanese gentle man with his charming wife, dressed in Japanese traditional costumes, appeared on the scene. His name was Aisaku Hayashi and was the manager of the Imperial Hotel in Tokyo, travelling around the world in the search of an architect suited for the hotel's new structure. Wright and Hayashi already met in Japan, before 1915, when they started negotiating.

Raymond acquired a certain amount of ability to simulate Wright's mannerism, and was helping him with his drawings. Wright was an inspiration for the ones who lived or worked with him. His inventiveness and energy were fantastic. Nobody who ever worked for him was allowed to design anything by himself, Wright's work was all his, even to the smallest detail.

There were two incidents between the Raymonds and Wright. Both related to Wright's vision of modern art, this revealed his insulting character, and made him suspicious.

"Did he really understand what it was all about in the universal sense and was he truly modern, or rather a fantastically creative individual in a world of his own, which, contrary to his opinion, would not leave much for posterity to follow?"

⁴¹ Ibid 36, p.50-51

Because of the lack of work in Wright's office, the Raymonds decided to return to New York. Antonin entered the office of H. Van Burren Magonigle as an associate, where he designed the Théâtre du Vieux Colombier, a special request made by the world-famous actor and dramatist Jacques Copeau.

"The most important stage-design element among Copeau's devices to increase the potency of the dramatic action was the 'tréteau'-a sort of fixed central platform used in ancient days in Europe, which focused the audience's attention on the principal action. The scenery was elementary. This flexibility reminded me later in Japan of the flexibility of the Japanese Kabuki stage."

"The design was the first attempt made in the United States to modernize the theatre in Copeau's sense, which because of its tendency towards a return to basic principle was particularly sympathetic to me."⁴²

Although Antonín was exciting about his first job as independent architect, he realized this wasn't at all an easy task mainly because of political interests.

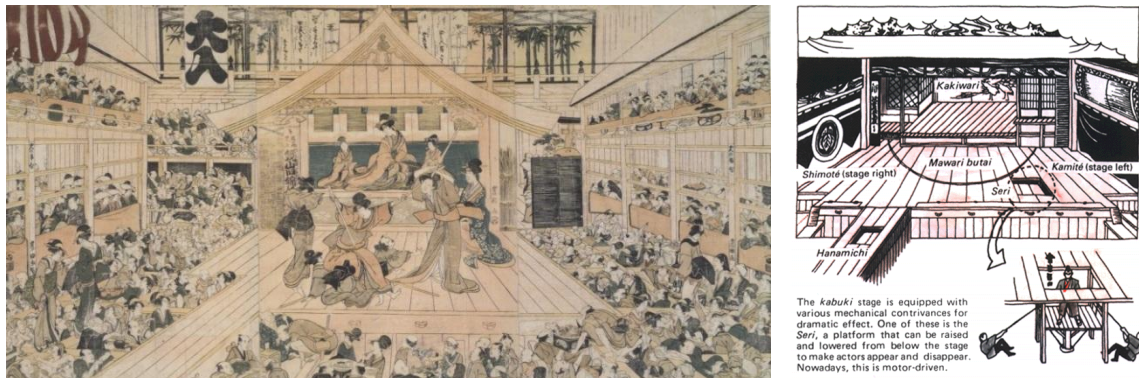


Fig. 38. JAPANESE KABUKI STAGE - Image source: <http://becuo.com/kabuki-theatre-stage>

In 1917, United States was practically in War, and Antonín was in a difficult situation, he could have claimed exemption on the ground because he had a wife to support, but this was dangerous because of his roots.

In the army, Antonín changed places of service, first he was put in the wrong place, after, with the help of a friend of Noémi, was transferred to Virginia as a technical sergeant. Finally, after passing an examination, he managed entering the new formed Intelligence Service of the United States Army. He had to leave immediately to France. There, his task was to assist Captain Voska, an American of Czech origin, whose job was espionage and counterespionage with the help of the Czech refugees. Because of his Czech patriotism, Antonín had an intense desire to

⁴² Ibid 36, p.55

convince the United States Government of the fact that the right and just solution was the destruction of Austria and the making of an independent Czech State.

The signing of the armistice was on November 11th, 1918 and soon the after-war complications have started. His wife joined him in France as soon as she was allowed. Antonín and Noémi Raymond finally left for the United States in October 1919.

Back again in New York, Raymond decided to practice architecture on his own. United States was trying to recover after the war.

Their life changed once again, when Frank Lloyd Wright re-entered the scene. He proposed to the Raymonds to work with him for the Imperial Hotel in Tokyo, Japan, with a good monthly salary and all expenses paid. They arrived in Yokohama during the celebrations of the New Year on 31st of December 1919. Everything was fully decorated. After two hours and a half walk, they finally arrived in Tokyo.

From the first moment Raymond arrived in Japan, he observed and admired the Traditional Japanese unity and uniform aspect of the streets and buildings, so different than the existing mixture of the European and American cities:

“The uniform grey colour of roofs, their uniform slope, the uniform scale of the structures, of the materials employed gave the villages and cities the aspect of having been designed by one single architect with a clear and definite idea. The cities appeared as a harmonious whole and not as a combination of individual buildings, as our do.”⁴³

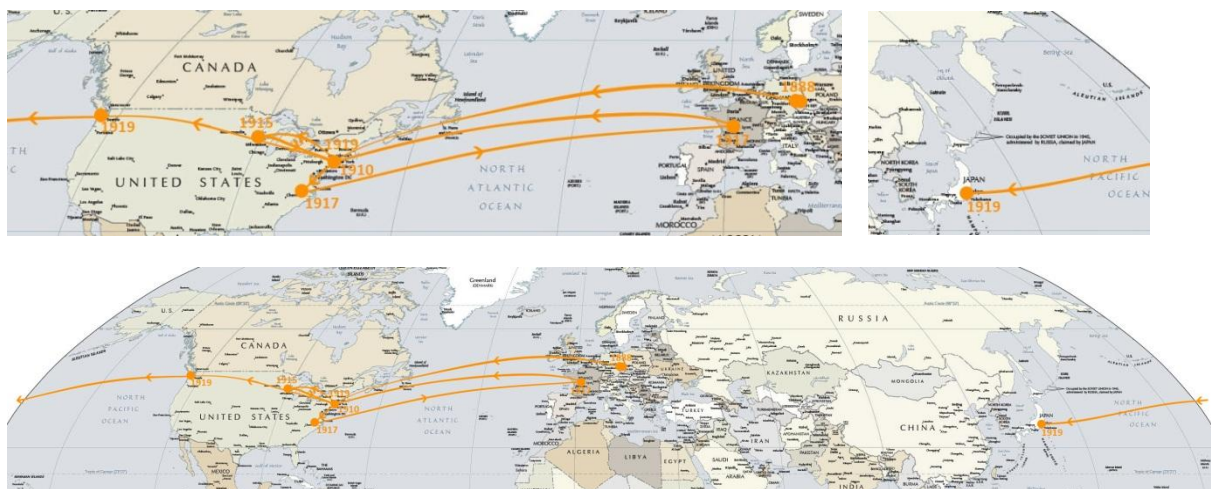


Fig. 39. RAYMOND'S TRAJECTORY FROM PRAGUE 1910 TO TOKYO 1919 - Map edited by the author

⁴³ Ibid 33, p.300

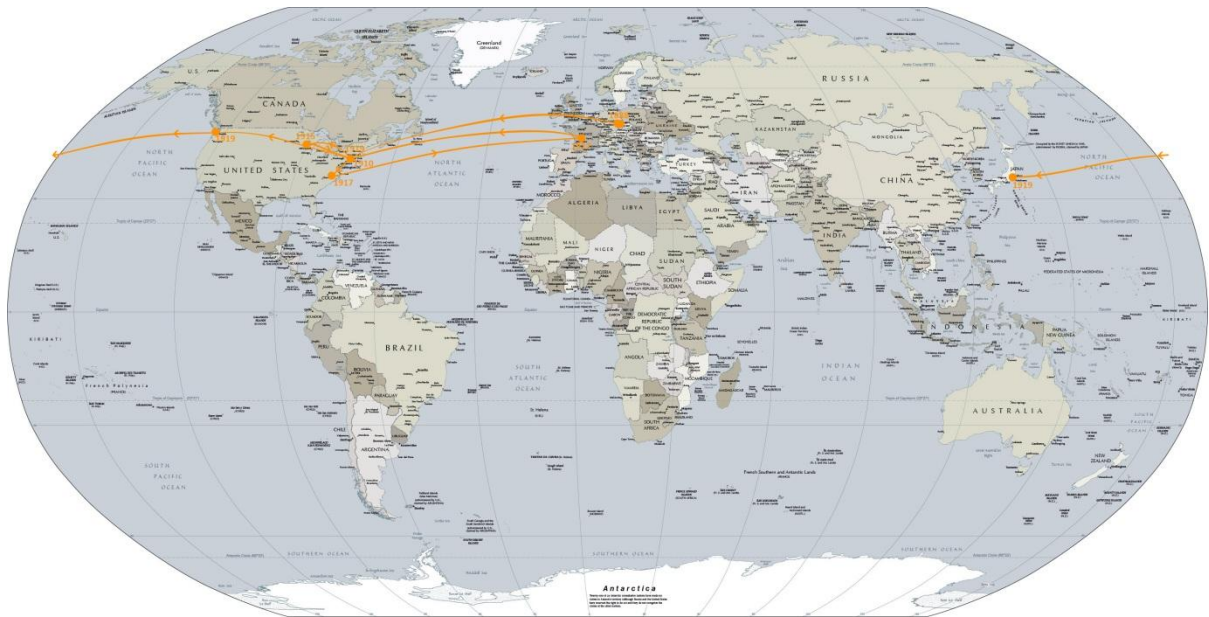


Fig. 40. RAYMOND'S TRAJECTORY FROM PRAGUE 1910 TO TOKYO 1919 - Map edited by the author

Raymond's early background and its contribution to his later career as an architect in Japan

Raymond's early life experiences influenced him a lot in his future career. From a very young age, he became aware of the build environment from his town and the impact that it can make upon his occupants. He was not only a passive observer of architectural styles, but was also conscious on the matter in which architecture was suited or not to the lives of their inhabitants. He later realized that from an early age, he was conscious of the need for architecture to reflect the lives and needs of the people, one of the most important principles of modern architecture. He disliked the fact that then, the bourgeois taste in architecture was imposing a way of life on people and not the opposite. He rejected the architecture based on the imitation of old styles, an empty architecture with "borrowed forms" and without tradition.

*"A bourgeois home, of course, was not complete without a salon-that is, a room with windows that were hardly ever opened. They were opened only on special occasions when a guest would come; the salon was filled with what was regarded as very choice, high-class furniture, and which today is associated with everything bad in the Victorian period and manner."*⁴⁴

⁴⁴ Ibid 36, p.12

“My generation was brought up in the most appalling setting the world had ever known, the world of imitation marble, of three-tiered fringed curtains, of respectable drabness and false luxury resulting from the discoveries of industry and the machine. Yet just outside our door stood the wonders of the Romanesque, Gothic, Renaissance, Baroque and other architectures.”⁴⁵

Raymond fought against this problem of imitation throughout his entire career, referring to it in one of his later writings from 1949:

“Just think of the colossal failure [...] of all those designers that did and do get all their knowledge and inspiration from copying empty forms and colours and textures and proportions of the cadavers of past expressions, instead of creating from their own palette.”

What I especially want to emphasize is the deep relation he had with nature, not only in his childhood, when he was spending most of his free time in the countryside at his maternal grandparents farmhouse from Řenčov and while studying in Prague seeking refuge in the surrounding nature, but also much later, while painting the picturesque landscapes from Italy, or while taking long walks with his wife in Taliesin, surrounded by nature, by life, by season changing colours. All of this had a strong impact on him, in a very good way, he was never only an architect, he was an artist, and everything he made was a synergy between the two.

Raymond had a deep connection with country life. The simple yet so functional barn is also present in the rural culture of Japan, named *“minka”⁴⁶*, the traditional Japanese farmhouse, which was a source of inspiration for modern architects, including Raymond.

⁴⁵ Ibid 36, p.21

⁴⁶ *Minka* (“common people’s houses”) are vernacular houses constructed in any traditional Japanese building style, belonging to farmers, fishermen, artisans, craftsmen, tradesmen, merchants and so on. It developed from a closed structure into a more open one. Main characteristics of the *minka* are their basic structure and form of the roof. The most common *minka* is characterised by usually having a thatched single ridge roof. They were built using local building techniques and materials. Most of the *minka* that still exist today, date from the Edo period because it was in that period that the structural system changed (from one wood post fixed directly into the ground to one that was resting on a stone – this prevented the wood to be altered by the humidity of the ground). The interior was generally divided in two areas: *doma* (a compacted earth floor) and a raised floor covered with tatami.



Fig. 41. TRADITIONAL MINKA – Image source: internet, jonellepatrick.com

Whenever he ended feeling depressed or frustrated because of different reasons, mainly because of the work he had to do, which was not always pleasing his dreams and concept of designing, he escapes into the nature, drawing and painting. Art was like a refuge for him.

Nature and Art cannot be separated from each other. They function as an unity.

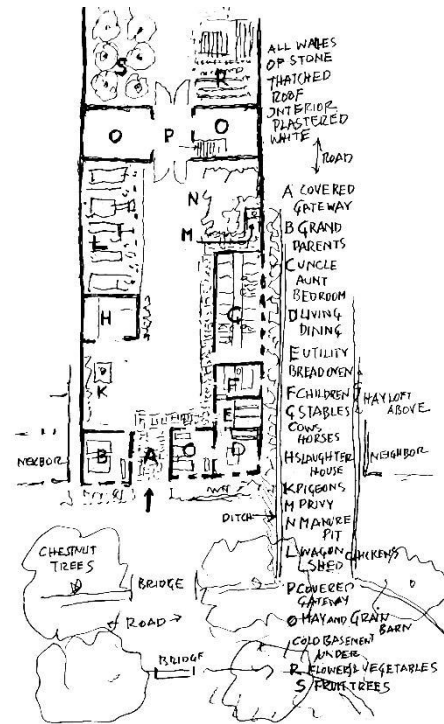


Fig. 42. PLAN OF ANTONIN RAYMOND'S FARMHOUSE IN ŘEŇČOV, DRAWN BY RAYMOND - Image source: Antonin Raymond: *Autobiography*, p.11

As a student, the nature from the parks that surrounded Prague offered him wonderful views over the city.



Fig. 43. PANORAMIC VIEW OF PRAGUE FROM THE SURROUNDING PARK- Image source: by the author, 2012

Raymond was guided by Frank Lloyd Wright's principles for designing humanized architecture that reflected the connection between the inside and the outside of the house or building, the perfect balance between nature and building, where everything is connected, integrated to create a unity. Wright often referred to organic architecture as one in which all the parts were related to the whole, as the whole was related to the parts:

“Perfect correlation, integration, is life. It is the first principle of any growth that the thing grown be no mere aggregation. Integration as entity is first essential. And integration means that no part of anything is of any great value in itself except as it be integrate part of the harmonious whole.”⁴⁷

Once in Japan, Raymond integrated these principles into his designs. His houses were perfectly integrated into the surroundings and were always designed taking into account the real needs of the owners and their tradition.

Wright’s house from Taliesin made such an impact on Raymond that he was bursting with creativity and beauty.

“We had never before been in any building other than a traditional classic or an imitation of something-or-other. For several days we walked as in a dream. The inventiveness displayed, the original planning, the grace of proportions, the manner in which landscape and architecture blended instead of fighting, held us entranced. Then there was the fascination of looking through Wright’s sketches and projects and listening to him talk about architecture and design.”⁴⁸

⁴⁷ F. L. Wright: *The Natural House*. Meridian, New York, 1954, p. 22.

⁴⁸ Ibid 36, p.46

3.5 ANTONIN RAYMOND AND LASZLO HUDEC, SHORT COMPARISON BETWEEN THEIR TRAJECTORIES FROM EUROPE TO EASTERN ASIA

After knowing almost every detail about Hudec and Raymond's lives before the big arrival to Eastern Asia, we can make some observations.



Fig. 44. COMPARISON BETWEEN HUDEC AND RAYMOND'S TRAJECTORY FROM EUROPE TO EASTERN ASIA (HUDEC'S TRAJECTORY WITH RED, RAYMOND'S TRAJECTORY WITH ORANGE) - Image edited by the author

Raymond and Hudec, since the beginning of their lives, shared a lot of similitudes like: the birthplaces which are very close, Eastern Europe; years of birth, with a slightly difference of about five years, 1888/1893; their dream to become good architects; their architectural formation in the University; First World War and their active participation; and, their destination or better said, their destiny, Eastern Asia.

What is very interesting about these two architects, as we see in the map above, their trajectories start from similar places, but Hudec is going East and Raymond West. Both end in Eastern Asia, one in Shanghai and the other in Tokyo. The big difference between the two is that Hudec arrived in China unwillingly, after escaping from a prisoner camp during the War, and Raymond came to Japan (with his family and Frank Lloyd Wright) with the precise aim, of designing the Imperial Hotel.

As regarding their work experience, immediately after finishing his studies, Hudec was enrolled in the army. The only experience he had was the one working for his father. This was a real luck for him because, although he had to start practically from zero in Shanghai, he rapidly progressed and developed.

Raymond's work experience before arriving to Japan is pretty wide. He had always combined two things, architectural practice and painting. He worked for different architects and painted together with his wife. It was because of his talent he was invited by Frank Lloyd Wright to help him with the design of the Imperial Hotel in Tokyo.

4 NEW BEGGININGS IN CHINA AND JAPAN - ACCOMODATION

- 4.1 ARCHITECTS IN ASIA, LÁSZLÓ HUDEC AND ANTONIN RAYMOND'S FIRST COMMISIONS, WORK AND FORMATTION UNDER DIFFERENT GUIDANCE AND ASSOCIATIONS
- 4.2 ANTONIN RAYMOND AND FRANK LLOYD WRIGHT'S IMPERIAL HOTEL, TOKYO (31.12.1919 – 1921)
- 4.3 LÁSZLÓ HUDEC AND ROWLAND CURRY, SHANGHAY (1919 - 1925)

CHAPTER 4 NEW BEGGININGS IN CHINA AND JAPAN, ACCOMODATION

4.1 ARCHITECTS IN ASIA, LÁSZLÓ HUDEC AND ANTONIN RAYMOND'S FIRST COMMISIONS, WORK AND FORMATTION UNDER DIFFERENT GUIDANCE AND ASSOCIATIONS.

After reading all the material I could get my hands on, related to the two architects, it became clearer to me that there was a huge difference between them.

If we compare the design of the buildings they both made, until certain point, they practically don't have much in common. Their roots and lives trajectories may be similar, but, speaking about the way of designing, although they share thoughts, objectives and principles, the results are of totally diverse styles.

Hudec and Raymond's first independent projects were influenced by their early work experience. For example, Hudec clearly remained and designed in the manner of Rowland Curry's office (Beaux-Art influence) for a long period of years and Raymond, in the same way, was stuck in the mannerism of Wright (although Raymond worked for different other architects, it was only Wright that had so much influence on his later development as an architect). China and Japan are very traditional countries, with unique style in architecture, but with some important differences regarding modernization and preferences for each country in particular. Raymond and Hudec developed differently mainly because of their environment: China equalled opulence, luxury, rich materials, strong colours; Japan inclines more for simpler things and natural materials. All this was reflected in the work of the two architects, this gap between them is felt even more in Hudec's early periods, before shifting to modern trends.

Can we say that Hudec is a true modern architect? Not really, perhaps we can say that he is one of the architects that tried to bring modernism into China, and he managed that. His projects were, from the beginnings, designed using all kind of modern technologies, but it was only in the 30's that he succeeded to let go, to liberate himself from the Eclectic, Colonial Style buildings and to open more to the new trends, towards the Art Deco and Modern movements, mixing innovations with new forms.

If I chose to present Hudec and Raymond's work in a continuous parallelism, for every year of their evolution, the huge difference between their evolutions would be extremely evident.

But I will try a different path. For each architect I will try to divide their work into different periods, according to certain similitudes of the style, development or theme. For each period I will have a precise conclusion. All this taking into account their different environment and cultural context, China versus Japan, Shanghai versus Tokyo, that clearly influenced the two architects, and although they could have developed the same way, they ended up having different evolutions and results.

The further study is based on a short overview of the projects developed by both architects, but the focus will be on the observation and analysis of a selection, which in my opinion, are more representative regarding the aim of the thesis.

4.2 ANTONIN RAYMOND AND FRANK LLOYD WRIGHT'S IMPERIAL HOTEL, TOKYO (31.12.1919 – 1921)

Once in Tokyo, Raymond's task was to help Frank Lloyd Wright with the design of the new Imperial Hotel.

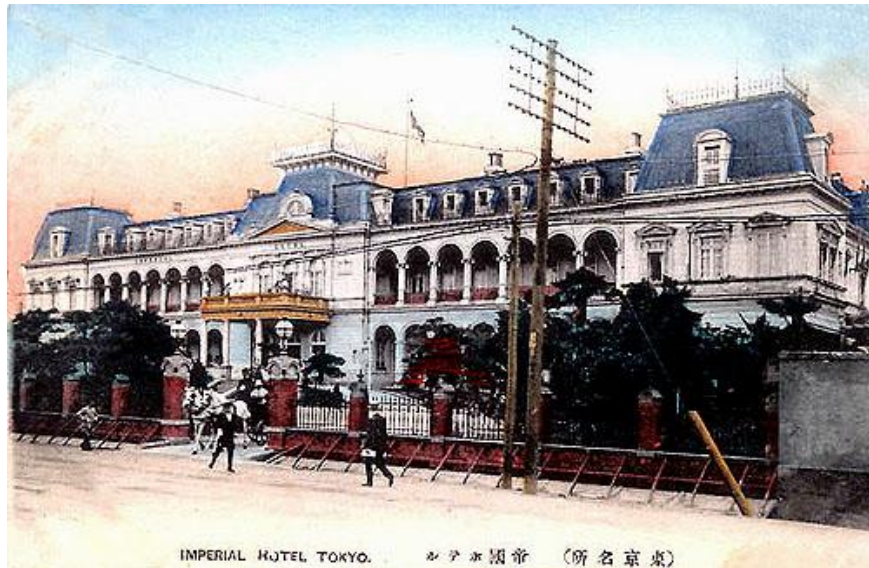


Fig. 45. FIRST IMPERIAL HOTEL (POSTCARD FROM 1905) – Image source: internet: <http://www.steinerag.com/flw/Artifact%20Pages/ImperialHotel.htm>

The first Imperial Hotel (called Teikoku Hoteru), opened in November 1890, was designed in the French Second Empire style by a Japanese student of the Rokumeikan's architect, Englishman Josiah Conder⁴⁹. The aim of the Hotel was to "build a large hotel in Tokyo and to conduct the business of renting rooms to foreign guests, and for parties and other events...". It had high ceilings, spacious halls and staircases, oil paintings, flower arrangements, darkness and had mould odour because of the insufficient windows for the humid Japanese climate. It was for that time, the only place in Tokyo with sufficient capacity to host public events, like balls, banquets and weddings.

In those days, there were few foreigners living in Tokyo. Most of the businessmen were still established in the port cities like Yokohama, Kobe, and Nagasaki. Paul Mueller, the German-American contractor, was in charge of the construction of the new hotel building. He had done most of Wright's Chicago work.

⁴⁹ Josiah Conder, English architect and professor with an increased interest for Japanese culture, was invited to work in Japan in 1877. Josiah's Rokumeikan existed from 1883 until 1941. He was the first architect who introduced ceramic materials in Japan. He is known as being the "father of occidental architecture in Japan"

Because most of the plans were already been well designed in Taliesin, their work on the site was chiefly of execution. Raymond's task was to "prepare detailed drawings and perspectives of the interiors and exteriors for the master's further study"⁵⁰. Wright had an infinite capacity for imaginative design and use of new materials, like the Oya stone. Everything was designed according to Wright's vision, this included all the exterior and interior finishes (specially designed brick), sculptures, fenestrations, furniture, curtaining and so on. Arata Endo was part of Wright's architectural staff. He was a brilliant draftsman with a huge admiration for his master. After Wright's departure from Japan, Endo designed several projects, all in the manner of Frank Lloyd Wright, but of course without the genius touch.

Despite all the ridiculous criticism towards the new project for the Imperial Hotel, calling it "the tomb of Tutankhamen" by average citizens without much aesthetic understanding and knowledge, the hotel manager Aisaku Hayashi always defended Wright. He was a real loyal person. After the shareholders decided to get rid of Wright and finish the hotel under another direction, aesthetically damaging the result, Hayashi disappeared in order to die in poverty in retirement. Raymond tells in his autobiography that despite all the difficulties and obstacles, it is almost unbelievable that the hotel was actually finished. This showed F. L. Wright's fantastic courage and enormous creative energy.

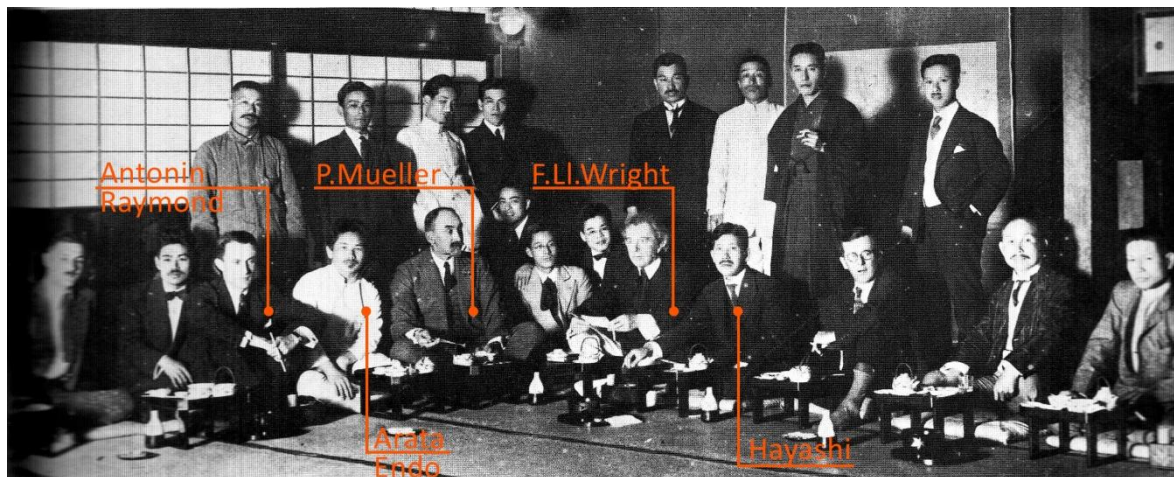


Fig. 46. WRIGHT ARCHITECTURAL STAFF AT AISAKU HAYASHI'S PARTY 1921— Image source: Antonin Raymond: *Autobiography*, p.69

Because of the huge amount of ornamentation covering the exterior and interior of the building, it was an extremely laborious work Raymond had to do for making the perspectives and to elaborate details. This was one of the reasons why he started to revolt. He had to draw in the perspectives every single detail. After a long year,

⁵⁰ Ibid 36, p.67

doing the same thing, Raymond became bored with the endless repetition of Wright's mannerism, to which he couldn't add anything, although he felt that *"the design had nothing in common with Japan, its climate, its traditions, its people and its culture."* It was Wright's need and desire to create things nobody has ever done. *"The hotel finally turned out to be a monument to himself."*⁵¹

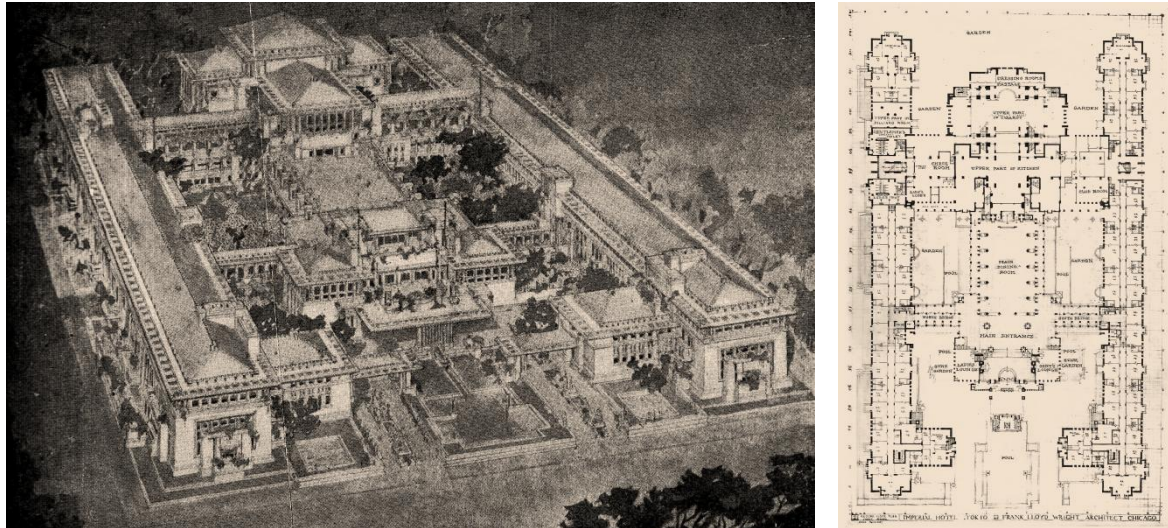


Fig. 47. IMPERIAL HOTEL PERSPECTIVE AND PLAN 1919, DRAWING BY ANTONIN RAYMOND— Image source: Antonin Raymond: *Autobiography*, p.72 & internet: <http://paradiseleaved.wordpress.com/2012/06/18/interlude-frank-lloyd-wrights-imperial-hotel/>

The plans of the hotel were designed mainly in the shape of its own logo "H" (Hotel) + "I" (Imperial), the guest room wings were forming the letter "H" and the public rooms were in a smaller and taller central wing forming the letter "I" that cuts through the middle of the "H".

The structure famously survived the Great Kantō earthquake of 1923, because it was specially designed taking into account that risk and to be fireproof. For this to be a fireproof structure the traditional wood and paper architecture of Japan had to be replaced by reinforced concrete, stone and brick. To be capable of surviving earthquakes, Wright developed a new system of foundations and structural support, combined with flexibility.

"The principle at work was the cantilever, the balanced load, not unlike the tray held overhead on the outstretched hand of a waiter. In place of heavy tile roofs of traditional Japanese architecture, the roof of the Imperial Hotel was made of thin cooper plates. The whole structure rode on a network of thin concrete pins, nine feet deep and two feet apart throughout, that connected

⁵¹ Ibid 36, p.76

the building above to a mud substrata below. Flexibility, by means of reinforced concrete, was the principle which saved the building in the Kanto Quake of 1923.”⁵²



Fig. 48. IMPERIAL HOTEL, EXTERIOR VIEW- MAIN ENTRANCE – Image source: internet:
https://c2.staticflickr.com/4/3148/2435004227_a47ec79433.jpg

The writer Brendan Gill observed that the interesting thing about the Imperial Hotel is that the Japanese thought that they were getting something American and the Americans who visited the hotel after it was built thought that it must be something Japanese and it was neither; if it was anything it was Mayan. The Mayan Revival is a modern architectural movement from the 1920s and 30s, inspired from the architecture and iconography of pre-Columbian Mesoamerican cultures.

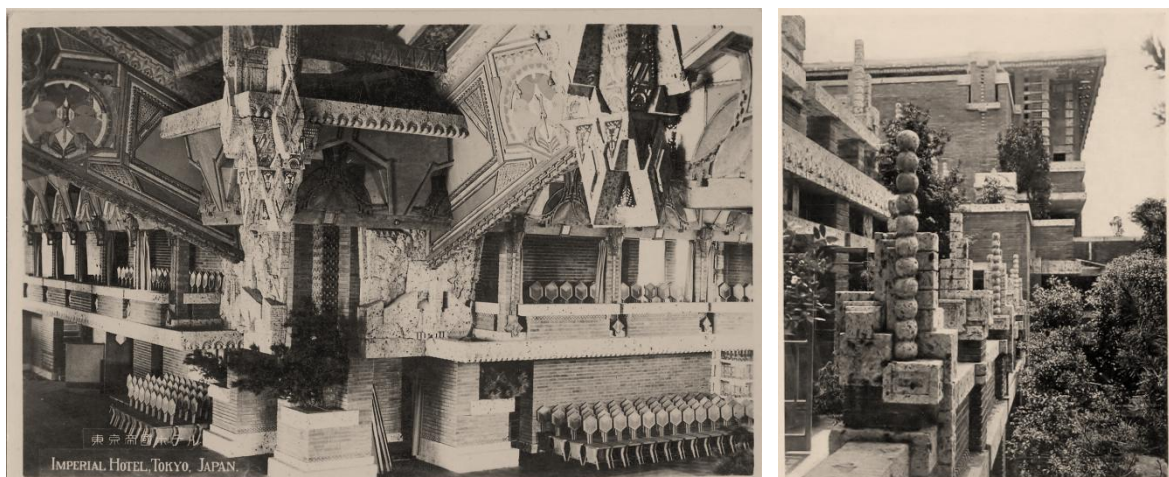


Fig. 49. IMPERIAL HOTEL, INTERIOR AND EXTERIOR DETAILS- Image source: internet:
<http://mfas3.s3.amazonaws.com/objects/SC78088.jpg> & Antonin Raymond: *Autobiography*, p.75

⁵² Bruce Brooks Pfeiffer: *Frank Lloyd Wright*. Benedikt Taschen, Köln, 2000, p.94



Fig. 50. IMPERIAL HOTEL, NOÉMI'S DRAWINGS OF SYMBOLIC "PEACOCKS" MADE UNDER WRIGHT'S GUIDANCE- Image source: Antonin Raymond: *Autobiography*, p.74

During Raymond's regular visits to the construction site, he met Slack, a young American architect who was working for a missionary named Vories, who was hiring young American architects and students to do his work. In a few days after this meeting, Slack proposed Raymond that they should both quit their jobs and form an architectural design company with the financial help of some American friends. He accepted and soon after he acquainted Wright about his plans, assuring him that will still help him with the renderings.

But, inevitable, the tensions between the two architects, Raymond and Wright, had come to a difficult point, in which any other continuity was practically impossible. Raymond tried his very best but could no longer produce anything that would satisfy Wright's drawing requirements of the over detailed perspectives. Wright called him a traitor and gave him the following resignation letter:

"My Dear Antonin:

The rendering was brought to me yesterday. I am disgusted. I find it hopeless. After waiting something over one month more for something to make good your facile promises-I find this-a greasy photographic print with about ten hours work upon it intended to resemble nothing so much as a dung hill in a mud puddle.

Such "slavery" it is evident is across the grain, and I realize that no satisfactory rendering of my work can be done out from under the instant touch of my own hand-even were you at your "best".

So we will give it up. You may pay back your travelling expenses to the Hotel and we are quits.

I will endeavor to have Mr. Hayashi set aside the claim for board and lodging for mercy's sake.

Sincerely,

Frank Lloyd Wright"

"And to this I want to add that from now on I prefer your honest enmity to any friendship, you have or may profess for me or my work. You are now a fatuous member of a guild that preys upon Architecture and Architect everywhere. The business-man's "sphere of influence" owns it.

If you care to do so, you may convince yourself by publishing a list of "stockholders" who furnished the money to pay your office rent and your salary, and paid cash for your "Freedom".

*Frank Lloyd Wright
Imperial Hotel, Tokyo
February 8, 1921"⁵³*

Wright, however, continued to be a huge presence in Raymond's further development and will always be remembered as a warm friend and a demanding tutor. Sometimes he will become a respected colleague to defend from the attacks of others, but he is also a terrible adversary. In that sense Raymond writes:

"The beginning of my own practice in Japan was very difficult. I did not realize to what extent the strong personality of Wright had dominated my thinking in spite of my revolt. No matter how hard I tried I could not get rid of Wright's mannerisms."⁵⁴

On the contrary no mention of the name Raymond appears in the biography of Frank Lloyd Wright.

⁵³ Ibid 36, p.77

⁵⁴ Ibid 36, p.83

4.3 LÁSZLÓ HUDEC AND ROWLAND CURRY, SHANGHAI (1919 - 1925)

Once in Shanghai, on November 1918, Hudec, age twenty five, found himself as a man without a country⁵⁵ in a big city, without relations. Because of his recent leg injury, he decided to remain in Shanghai to work and save enough money to be able to return home.

Stylistic preferences in the early 1920s Shanghai were varied and quite chaotic due to the social and cultural mixture of the city. Beaux-Art⁵⁶ and Eclecticism⁵⁷ were trends coming from West who were affecting eastern Asia- including China and Japan. The high demand of commissions for buildings were in the hands of a few English and American offices which came to China in the first decades of the 20th century. Among them were the Palmer & Turner Studio⁵⁸ and Rowland Curry's office⁵⁹.

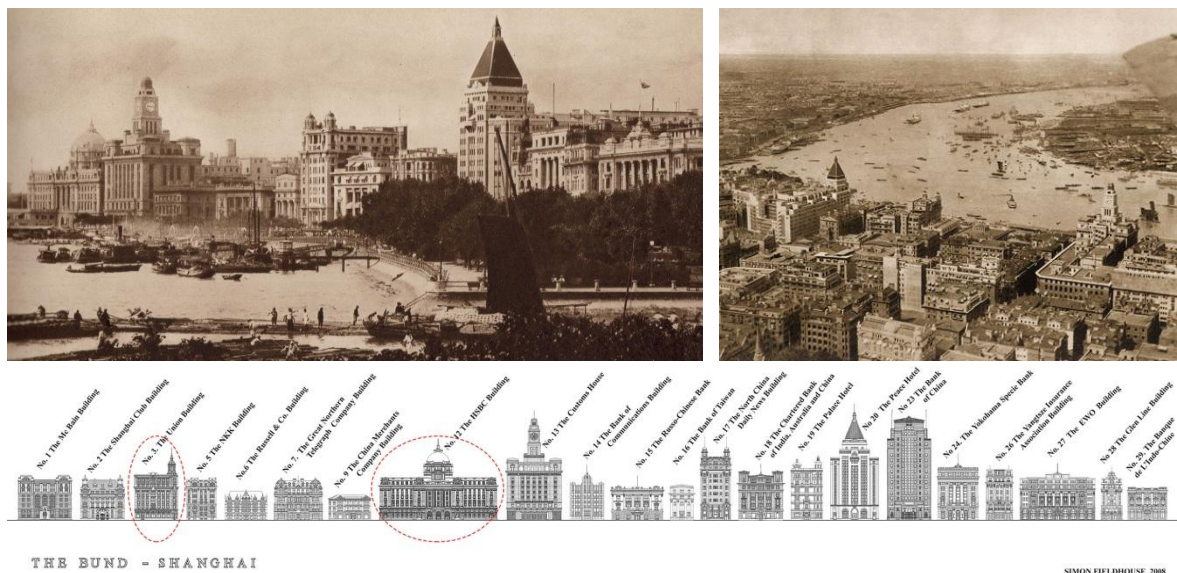


Fig. 51. SHANGHAI- THE BUND MID.1930s-Image source: internet <http://www.simonfieldhouse.com>

⁵⁵ as the country from which he had come had collapsed due to the result of the First World War, the collapse and disintegration of Austro-Hungarian Empire

⁵⁶ Beaux-Art is the expression used to define the academic neoclassical architectural style taught at the *École des Beaux-Arts* in Paris.

⁵⁷ Eclecticism in architecture and interior design is a style from nineteenth and twentieth-century characterized by the will to create something new and original, using a mixture of elements from previous historical styles in a single building. These elements include theories or ideas, structural features, furniture, decorative motives, distinct historical ornaments, traditional cultural motifs or styles from other countries etc.

⁵⁸ Palmer & Turner Studio is an architectural firm who has designed many landmark buildings in Hong Kong, Shanghai (many of the building are situated in the Bund, including the monumental Hong Kong & Shanghai Bank building) and in Southeast Asia.

⁵⁹ Rowland Curry was an American architect born in Ohio, graduate from the Cornell University in 1914. He was the first American who came to China to open an architectural office

“The heterogeneous composition of the population was reflected by the diversity of styles and types of building. Almost the whole selection of architecture in the world at the time could be seen in the city. The ornamentation for the banks and other financial institutions was characterised by classical motifs, and the majority of these offices were on the Bund⁶⁰, a route along the river and the centre of business and financial life. The missionaries and the churches had a preference for the Neo-Gothic style. The homes of the prosperous western citizens represented their own national tastes, from huge Neo-Classical villas to the English cottage, and from the pomp inspired by Spanish and Portuguese Baroque to the strict Puritanism of brick houses. The houses in the Chinese quarters pressed closely together, built on plots set parallel to one another and separated by narrow walkways reflected the ethnic architecture of people used to high population density.”⁶¹



Fig. 52. The former UNION INSURANCE COMPANY BUILDING (Italian Renaissance style, erected in 1916) and the former HONG KONG and SHANGHAI BANKING CORPORATION HEADQUARTERS “HSBC” (Neoclassical style, erected in 1921) both designed by the British architecture firm Palmer & Turner on the Bund n°3 and n°12- Image sources: internet- <http://dreamofacity.com> and <http://www.virtualshanghai.net>

The only one who was trying to break the almost unstoppable tendency of Eclecticism coming from the west, was the American architect Henry Murphy⁶². Like

⁶⁰ The Bund is a waterfront area in central Shanghai, located in the former Shanghai International Settlement, with dozens of historical buildings. It is now one of the most famous tourist attractions in Shanghai.

⁶¹ Ibid 1, p. 24

⁶² Henry Killam Murphy (1877-1954) was an American Architect known for his design of educational establishments in the North-East of the United States, China (for ex. Yenching University from Beijing in 1919) and Japan. He travelled all over China in search for constant inspiration. His activity in the republican

Antonín Raymond in Japan, he discovered and was fascinated by traditional Chinese architecture. Instead of transplanting American foreign styles and methods he attempted to harmonize and adapt local traditional Chinese architectural forms to modern needs, to the functional requirements of the modern period, creating unity and comfort using new materials and technologies on traditional shape building: *“Old Wine in New Bottles- a clever caption, strikingly bringing out one aspect of what we are accomplishing at Yenching University by the use of the new reinforced concrete construction for buildings in the old Chinese style of architecture. [...] The more deeply I get into the beauty, richness and dignity of the best of the old buildings that have come to us from the great Chinese builders of the past, the more certain I am that it is worth all the time and trouble and expense we are putting into our efforts to translate this wonderful art from mere archaeology into the living architecture of today, and so to preserve to the Chinese, and to the world, their splendid heritage.”*⁶³ He explained that Chinese architecture possessed five essential features which were to be preserved and adapted in “new bottles”: (1) orderliness of arrangement; (2) frankness of construction; (3) massive masonry base; (4) curving, up-turned roofs; and (5) gorgeous colour. All this was known by Hudec, and actually wrote about it in his autobiographical notes.

For Hudec, the fresh start in Shanghai was not easy at all, but because of his architectural skill, he soon found work as a draftsman, by January 1919, in Rowland Curry’s office.

He maintained a very close relation with his family from home. He constantly informed them about his life, through letters with detailed sketches and photos of his first room in Shanghai and the Rowland Curry’s office.



Fig. 53. LASZLO HUDEC’S FIRST ROOM IN SHANGHAI, plan and views- Images source: Jánossy Péter Samuel– Deke Erh: *Life and Work of HUDEC LÁSZLÓ- The Real Homo Ludens*, p.35-36

China from 1914 until 1935 was different from the one of his peers. He combined modern building technology with traditional design.

⁶³ Jeffrey W. Cody: *Building in China: Henry K. Murphy’s “Adaptive Architecture” 1914-1935*. The Chinese University Press of Hong Kong, 2001, p.157, 164

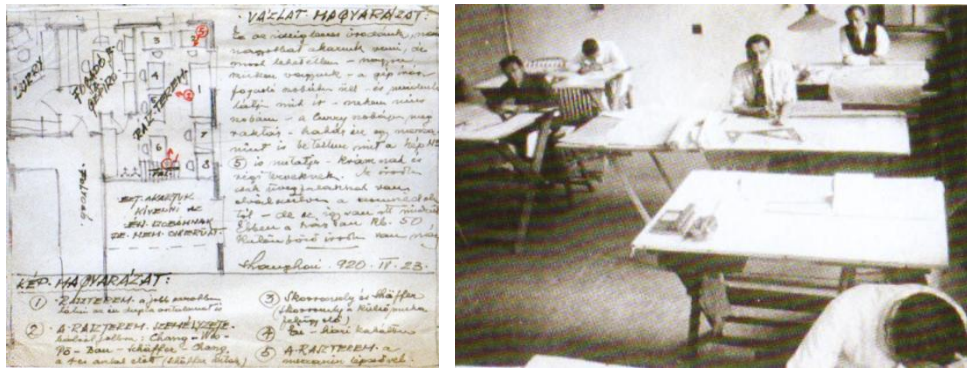


Fig. 54. CURRY'S OFFICE, plan and interior view- Image sources: Luca Poncellini – Júlia Csejdy: LÁSZLÓ HUDEC. *Masters of Architecture*, p.25

Rowland Curry's office was developing very well and receiving all sorts of commissions. His wife came from a wealthy local family. Thanks to this fact, he had established contacts in Shanghai's financial sector. Hudec started work in the studio immediately, receiving a series of diverse small and large commissions (flats, offices, industrial facilities, fences and gardens) not only to design but also to direct the construction sites. In no time, due to Hudec's talent, he became indispensable for the office (within two months he became the office manager and after two years, a partner):

*"Curry was an excellent businessman able to drum up trade, yet he lacked any kind of artistic ambition. [...] Curry said he intends to make me a partner so that we can struggle through life together because I am indispensable for him. It is my ambition to become known, which I intend to achieve with Curry's help..."*⁶⁴

Between 1919 and 1920 Curry's architectural company completed the construction of the **International Savings Society** and the **Chinese-American Bank** on Nanjing Road, both designed in a Neo-classical style, with pilasters, Ionic and Corinthian capitals, architraves, ornaments and massive elevation (Palladian influence), following the United States trend in designing the banks. These projects were all based on "symmetry", a very important characteristic of the classical style with Palladian influence and so typical for traditional Chinese architecture. The same treatment and style (same years 1919-1920) was found in Curry's office design for luxury residences for rich private individuals such as **Kats** (the director of the Shanghai plant of Hoechst Chemicals), **Beduin** and **Madier** (the local managers of the International Savings Society). The residences were all set in the French concession settlement, surrounded by huge gardens.

⁶⁴ Ibid 1, p.25

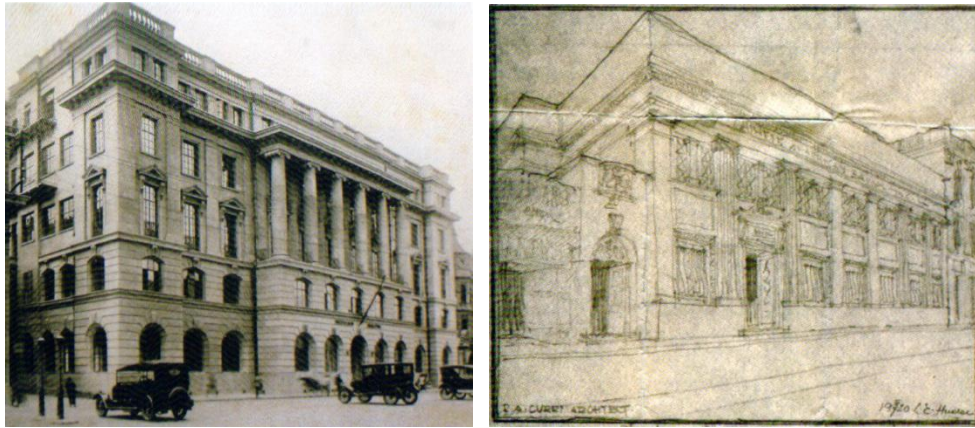


Fig. 55. INTERNATIONAL SAVINGS SOCIETY 1919 (photo of the main façade) and the CHINESE-AMERICAN BANK designed in 1920 (graphic design) - Image source: Luca Poncellini – Júlia Csejdy: LÁSZLÓ HUDEC. *Masters of Architecture*, p.26-27

As he said in a letter addressed to his father, Hudec was beginning to feel the lack of architectural information and qualified people from the west, fearing that he would not be able to develop further as an architect in Shanghai. The specialist periodicals were out dated *“like 15 years ago at home except for those on engineering equipment, which, however, was not available in Shanghai”*.⁶⁵ He decided he would have to spend six months at home, studying and reading, after every three years in Shanghai.

Hudec’s early works in Shanghai were a manifestation of his studies and training at the Technical University of Budapest (his favourite subject was ancient history), which insured him with excellent knowledge in architectural morphology and design.

Hudec was in charge of supervising the construction of the **Kats** house. In order to achieve the best results, he moved into one room from a wing already completed, to be constantly on the site. Although he had to work very hard, it wasn’t a burden. But he began to feel bored by neo-classical conventional designs and suffered from the lack of inspiration and inner peace. He criticised the poor quality of the architects who were only copying without any art history knowledge *“they are talented in copying but they cannot find the appropriate proportions even by mistake”*. Although ten years later, this stage in his life can be associated with Antonin Raymond’s first employment in America, for Cass Gilbert’s office, while designing the gothic details of the Woolworth Building. This period may have been hard for an architect with big dreams and expectations, but it was part of the development process, gathering working experience and relations.

⁶⁵ Ibid 1, p.26

*"Here you can only design traditional buildings because anything Modern is considered to be German and that would be suicide. I won't be a real architect in Shanghai as I had imagined at the Technical University, although I build more than I would ever have thought."*⁶⁶

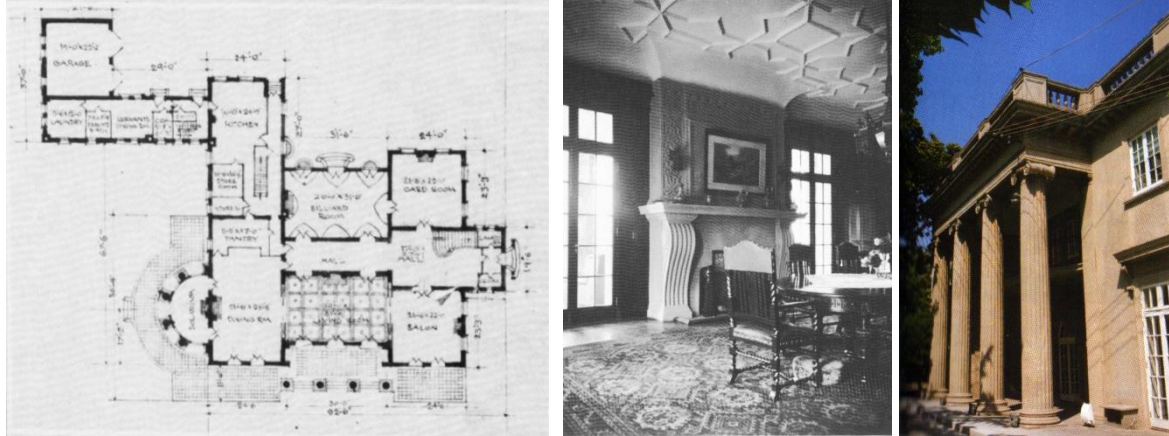


Fig. 56. KATZ RESIDENCE 1919-1920, floor plan and interior view- Image source: Luca Poncellini – Júlia Csejdy: *LÁSZLÓ HUDEC. Masters of Architecture*, p.28-30 and Jánossy Péter Samuel – Deke Erh: *Life and Work of HUDEC LÁSZLÓ*, p.61

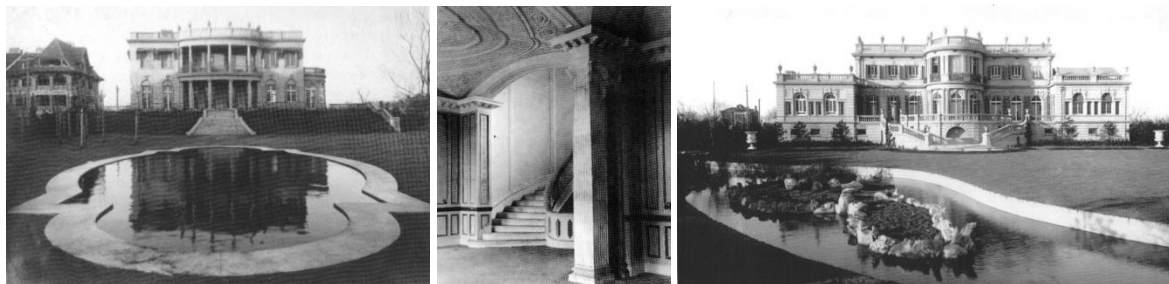


Fig. 57. BEUDIN RESIDENCE, view from the garden and interior entrance stair and MADIER RESIDENCE, view from the garden with the pond- Image source: Luca Poncellini – Júlia Csejdy: *LÁSZLÓ HUDEC. Masters of Architecture*, p.32, 37

He became melancholic remembering his early small projects made before arriving in Shanghai and the great feeling he had while designing them.

*"How nice it was to work on my competitive design - at the Forest Directorate or the Ossarium. How beautiful and charming were my chapels – Vihnye and Volhínia. Now, when with a movement of the pencil I direct thousands I don't feel the same inner peace as when I drew those little chapels."*⁶⁷

⁶⁶ Ibid 1, p.26

⁶⁷ Ibid 1, p.26

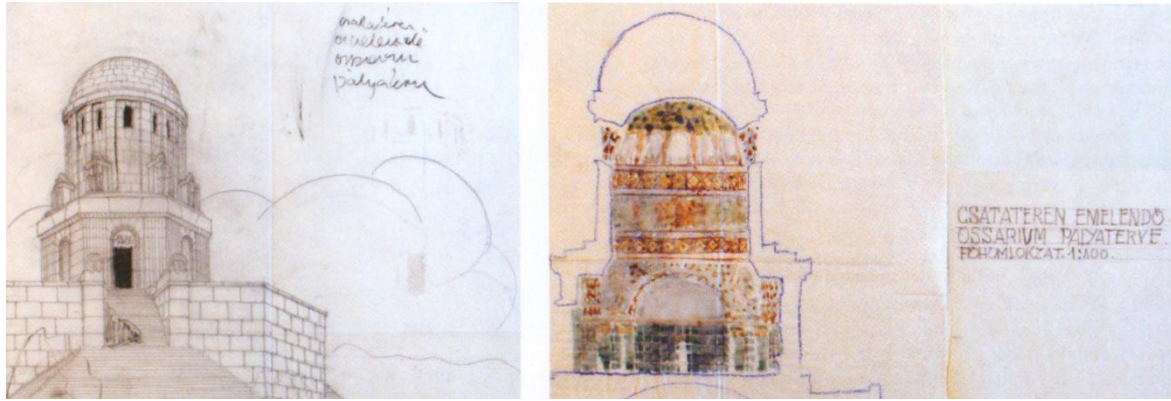


Fig. 58. COMPETITION DESIGN BY LÁSZLÓ HUDEC: OSSARIUM TO BE ERECTED ON THE BATTLEFIELD, university project, 1914- Image source: Luca Ponceellini – Júlia Csejdy: *LÁSZLÓ HUDEC. Masters of Architecture*, p.20



Fig. 59. VIHNYE AND VOLHÍNIA CHAPEL DESIGNED BY LÁSZLÓ HUDEC in 1914 and 1916 (Volhínia was the wooden chapel built at the front by the soldiers) - Image sources: Luca Ponceellini – Júlia Csejdy: *LÁSZLÓ HUDEC. Masters of Architecture*, p.12, 22.

Besides financial supporting his family, he devotes some of his free time and money in helping the POW's⁶⁸ who were passing through Shanghai on their way home. This was the case of some old acquaintances Lajos Királi and Pál, the latter wrote a detailed description of the three months spent in Shanghai, helping Hudec in the office (the office was bursting with commissions, having 2000 people working on 40 buildings) and observing the city (the poverty of the Chinese quarter was a frightening reality to them compared to the exuberance of the International Settlement and French Concessions, with wide roads, huge villas, parks and gardens).

22 RESIDENTIAL HOUSES, SHANGHAI, 1920

The 22 residential homes built in 1920 in the French Concession on rue Ratard for the International Savings Society was a successful project, in which the style of American apartments were well applied in the Chinese urban environment

⁶⁸ POW = prisoner of war

(according to the local newspapers of the time).⁶⁹ Hudec made two types of ground-plans and four types of elevations for these homes arranged on a linear layout with interesting combination of roofs.



Fig. 60. THE ROW OF THE 22 HOUSES BUILT ON RUE RATARD from 1920- Image source: Luca Poncellini – Júlia Csejdy: *LÁSZLÓ HUDEC. Masters of Architecture*, p.41

His family back home was passing through some hard times due to post war changes (his home town Besztercebánya no longer belonged to Hungary) the mortgage put on the family possessions in order to cover the damages of an accident from a building site and because of the sudden death of his father after a heart attack, in 18 December 1920 (the main cause was György Hugyecz's diabetic condition and the lack of medical treatment available only in Budapest, unreachable since Czechoslovakia closed the border with Hungary). It was the greatest loss Hudec had ever experienced, losing his best friend and role model. Since he already solved his problem in getting a Czechoslovakian passport, (issued to him without any problems and document, since he was already a well-known person in the city), he immediately embarked on a ship to go home. Géza Réz, an old friend from school, came to Shanghai to replace him while he was away. Hudec became head of the family supporting and helping them to recover completely from the debts. His trip to Europe lasted until 9 August and arrived back in Shanghai on 13 October 1921 with the aim to settle permanently. He visited Italy, France, England, Germany and Austria in search for inspiration and documentation *"Eight hundred photos and sketch books packed with drawings attest to his methodical and detailed work"*⁷⁰ (Now property of the Hudec Heritage of Victoria University in Canada).

⁶⁹ Ibid 1, p.36

⁷⁰ Ibid 1, p.42

A new chapter in Hudec's life begins once he returned in Shanghai. He became Curry's partner, married Isabel Gisela Meyer, the daughter of a wealthy German entrepreneur (who had the exclusive right to import and distribute dyes from a German company all over China). In these new conditions, Curry's studio began a prosperous period and change of style (most certainly due to Hudec's study trip in Europe and his accessibility to European and American specialist periodicals and magazines).

MCTYEIRE SCHOOL FOR GIRLS, SHANGHAI, 1921-1922

They won the competition for building the McTyeire School, due to Curry's business skills and Hudec's knowledge of art history, matching perfectly the clients taste and desire for a Gothic style inspiration building. The simple and elegant building has a brick-and-wood structure. The symmetrical "U" shape 3^{1/2} story building was facing a huge green garden through a lancet corridor, a line of classrooms facing south and an auditorium in the back. The steep red-coloured double sloping roof was graced by dormers.

The Gothic touch was added by Hudec through the use of some elements like Gothic windows with stained glass (bringing a warm, subtle play of light and shadow to the inside), colonnades and arches. The McTyeire School is a huge step in the process of modernizing the Chinese education for women. Traditionally, China has ignored the role of the women in the society, depriving her of education, saying that *"Ignorance is a woman's virtue"*. In feudal China, women were supposed to be inferior to men, submissive to their husbands. Nowadays, this still has an echo in the society; some men don't want their spouses to be superior to them in terms of degree, diploma or salary.



Fig. 61. MCTYEIRE SCHOOL FOR GIRLS, then/now pictures and sketch for the social hall - Image sources: Luca Poncellini – Júlia Csejdy: LÁSZLÓ HUDEC. *Masters of Architecture*, p.43 and internet

Local recognition didn't stop to come, and it reflected perfectly the roles of the two architects within the company and their struggle in finding the balance between knowledge, local conditions and customs:

"When this style was chosen, manifold difficulties presented themselves to the architects [...], both men of artistic vision who worked together well, Mr Curry with his experience of building schools of this type in America, and Mr Hudec with an old world background of artistic tradition. To construct such a building in Shanghai, a 14th century building [...] designed by a 20th century architect, to be not only looked at with 20th century eyes but used by an alien race, whose living customs are entirely different from the Western world, would seem almost an impossibility. The one solution, of course, was to adapt it, but in doing this there is always the danger of losing the spirit of the historical architecture. In this instance it was particularly difficult, for secular Gothic, with its predominating wall spaces and small openings, as it does not lend itself readily to the needs of a hot climate."(The Shanghai Sunday Times 1922)⁷¹

HUDEC'S OWN HOUSE, SHANGHAI- LUZERNE ROUTE, 1922-1926

After the marriage with Gisela Meyer (below- Laszlo and Gisela wedding photo with

her parents on the left), Hudec began to design their first house, with a colonial style inspiration (a mix between English colonial and Arts and Crafts architecture), on 17 Luzerne Route, outside the border of the International Settlement. The house was surrounded by 4000 square meters of garden, a semi-



hexagonal veranda, alcoves for fireplace and a built in attic (a mansard under the high slope roof). The interior finishes (oakwood for the floors, red ceramic tiles for the bathrooms and refined wooden ceilings with geometric motifs) and furniture (including built in furniture, integrated in the composition of the complex wooden wall), all special designed by Hudec. Following the local preference for colours, the emphasis was always put on using these colours for interior and exterior finishes (including the use of natural materials). In the detailed plans and elevations of the

⁷¹ Ibid 1, p.44

house, we can see for the first time, Hudec's rectangular stamp, with four stylised letters in red ink with the text above: L.E. HUDEC ARCHITECT.



Fig. 62. HUDEC'S OWN HOUSE ON 17 LUZERNE ROAD, garden elevation, first floor plan, ground details of the alcove's furnishings and fireplace- Image source: Luca Poncellini – Júlia Csejdy: LÁSZLÓ HUDEC. *Masters of Architecture*, p.46-48

His younger brother, Géza, was studying back home to become an architect. They corresponded frequently. In one of his letters, Hudec tells him about the importance of drawing and sketching for an architect, because it is his most precious tool for creating and strengthening the relation with the client: *"If the client isn't happy, I draw it again once, twice or one hundred times, but I don't spend much time with working drawings."*⁷² He was not an ideological architect imposing his personal ideas to the clients, but he rather was preoccupied by achieving comfort and unity with an emphasis on mechanics and technical aspects, equally important to him as the volume of the house: *"You will only be a good architect if you understand materials and construction.[...] Here buildings have either steel or reinforced concrete frame structure, walls are not considered structural elements but seen just as partitions."*⁷³

⁷² Ibid 1, p.44

⁷³ Ibid 1, p.45-46

AMERICAN CLUB, SHANGHAI, FUZHOU ROAD 209, 1922-1924

Another competition, won by Curry and Hudec in august 1922, was for the American Club Headquarter, who was playing a key role for the American men's social life. The simple and elegant six storey building has a reinforced concrete structure with brown brick filling walls. It is a mixture of *American Colonial style* or *North American Georgian style* (adopted from England) with Neo-classical references. The symmetrical tripartite main façade and entrance is on the north side of the plot. On the inauguration day in 1924, *"The China Press"* national daily wrote the following in a special supplement:

"Simplicity, regularity, dignity, and feeling of a warm welcome behind the portals form the framework of typical Colonial architecture [...] Colonial architecture is as near the truly American style as possible. It was only natural that this home of American activities in Shanghai should be of that style. The club is one of the most modern buildings in Shanghai."

The word "modern" was attributed to the compact, simple building. The ornamentation began to reduce (as compared to the International Savings Society bank or to Beudin and Medier houses).

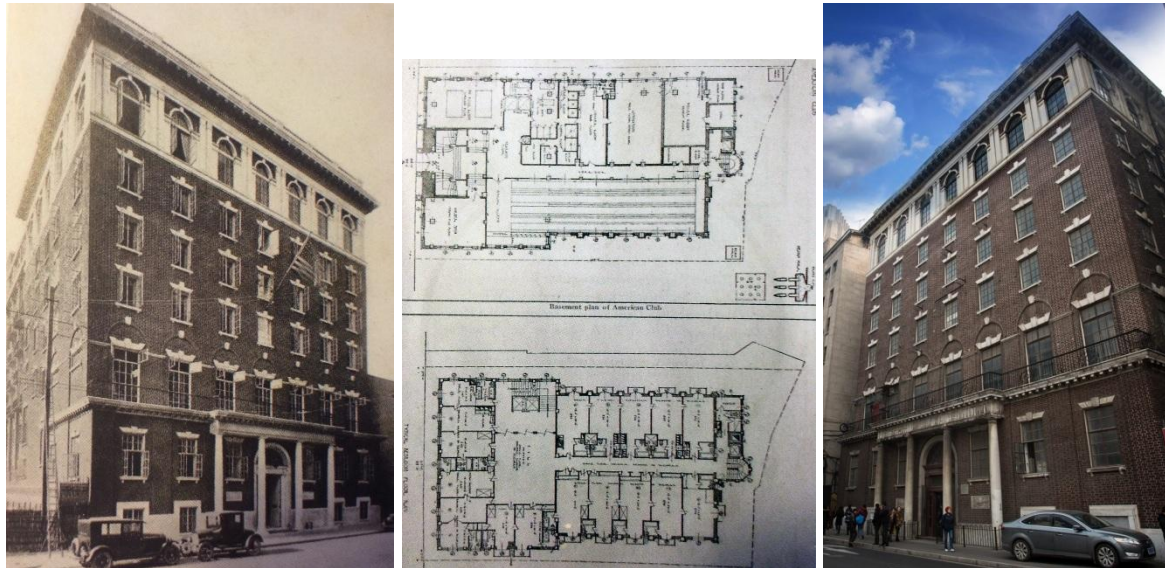


Fig. 63. AMERICAN CLUB, street north elevation (then and now), floor plans (ground floor and general floor) - Image source: Luca Poncellini – Júlia Csejdy: *LÁSZLÓ HUDEC. Masters of Architecture*, p.49

The floor plans are very simple, with a central access and a symmetrical two-flight monumental stairs followed by a corridor. The functions of the building are very well and logically divided and the people could live, work and negotiate in it. The ground floor is higher than the street level and it accommodates the café bar and the billiard room opened from the hall. On the first level there were the library, card room and mahjong club (a well-known Chinese game). The next three levels were the offices and the hotel. The installations for the building were modern (including the boiler house, the engine house of the ventilator and the generator- all were in the basement).

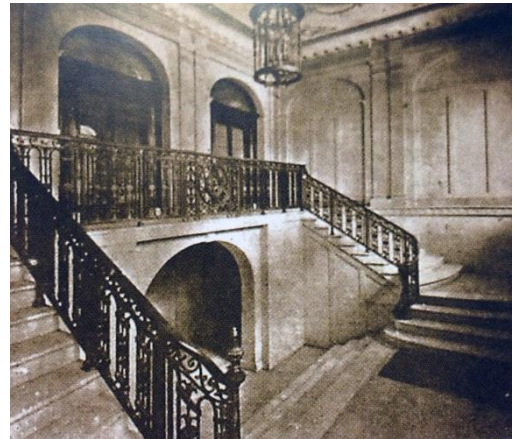


Fig. 64. AMERICAN CLUB, main entrance and stair- Images source: Jánossy Péter Samuel– Deke Erh: Life and Work of HUDEC LÁSZLÓ- The Real Homo Ludens, p.67

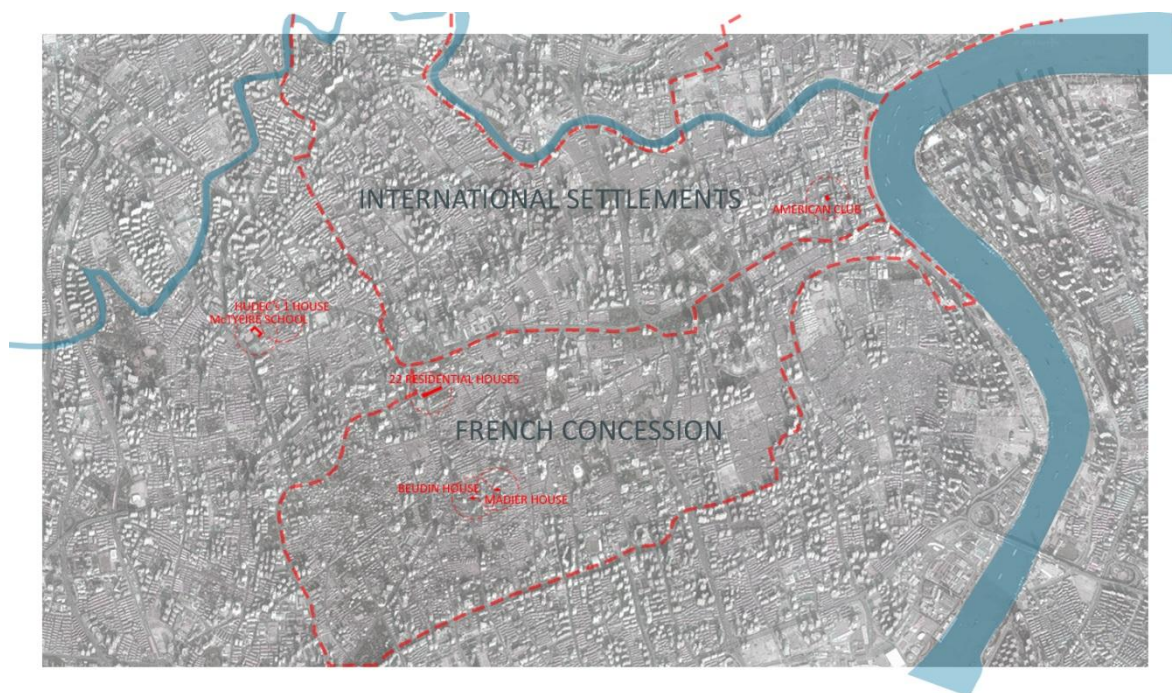


Fig. 65. MAP SHOWING AN AERIAL IMAGE OF 2015 SHANGHAI - LOCATION OF MAIN PROJECTS DONE BY HUDEC IN ASSOCIATION WITH ROWLAND CURRY (STILL EXISTING TODAY)- Study made by the author

5

INDEPENDENCE AND RECOGNITION

- 5.1 ANTONIN RAYMOND EARLY PRACTICE IN TOKYO AND THE BEGININGS OF THE INDIVIDUAL OFFICE, STILL UNDER WRIGHT'S INFLUENCE OF THINKING (1921 – 1923)
- 5.2 LÁSZLÓ HUDEC, THE BEGINNING OF HIS INDIVIDUAL OFFICE IN SHANGHAI, STILL UNDER CLASSICISM AND ECLECTICISM INFLUENCE (1924– 1930)
- 5.3 LÁSZLÓ HUDEC, TRANSITION PERIOD – BETWEEN OLD AND NEW STYLES (1930-1933)

CHAPTER 5 INDEPENDENCE AND RECOGNITION

5.1 ANTONIN RAYMOND EARLY PRACTICE IN TOKYO AND THE BEGININGS OF THE INDIVIDUAL OFFICE, STILL UNDER WRIGHT'S INFLUENCE OF THINKING (1921 – 1923)

The Raymonds moved from the atmosphere of the Imperial Hotel to a simple little Japanese house in the suburbs. They actually enjoyed their new way of life in a purely Japanese way.

They made new friends of varied origins, languages, habits and social statute. One of them was Heibonji, who accepted Noemi as a pupil, teaching her painting and Japanese writing:

“Heibonji was the organizer and principal figure of the Garakutashu, a society of 33 members of all classes of society, artisans, artists, connoisseurs of human activities in all forms.”

Tokyo, before the big earthquake, was architecturally extremely interesting. The atmosphere was unique and beautiful. The absence of vehicular traffic, other than bicycles, made it a quiet place to live. Only a few people were trying to live at least partly in the European way, like some nobility and wealthy merchants, educated in the United States or in Europe. Most of the residential work was still done in a conservative Japanese way. European techniques of construction were used only for public, commercial and industrial buildings. There were some attempts by younger architects to bring some reform, but it was only a shy imitation of Art Nouveau. There were few Japanese architects that graduated their studies in European and American schools, *“but had an extremely conventional education and inclination. The lack of modern Japanese architecture and the lack of interest in even the traditional Japanese architecture by the young generation of Japanese*

architects in 1920 was surprising. Noémi and I were fascinated by it and started to study it diligently.”⁷⁴

The new company developed by Slack and Raymond, called “The American Architectural and Engineering Company”, resisted only a year because of their incompatibility. Slack was inclined towards commercial aims and the Raymond’s desired artistic achievement.

Soon after, the Raymonds finally started their individual work as architects in Tokyo. Antonín was accepted as a member in the exclusivist Tokyo Club where he met many Japanese personalities prominent for the society, among them, his first client, **Jiro Tanaka**, for whom he designed a **residence**. This was his first house where he mixed western and Japanese spaces. Orientation was the basis of the residence design, so typical for the Japanese culture. This important design principle followed Raymond during his entire architectural practice. The **Jiro Tanaka** and **Kikusaburo Fukui** residences, both clearly remain under Wright’s influence of thinking and design.

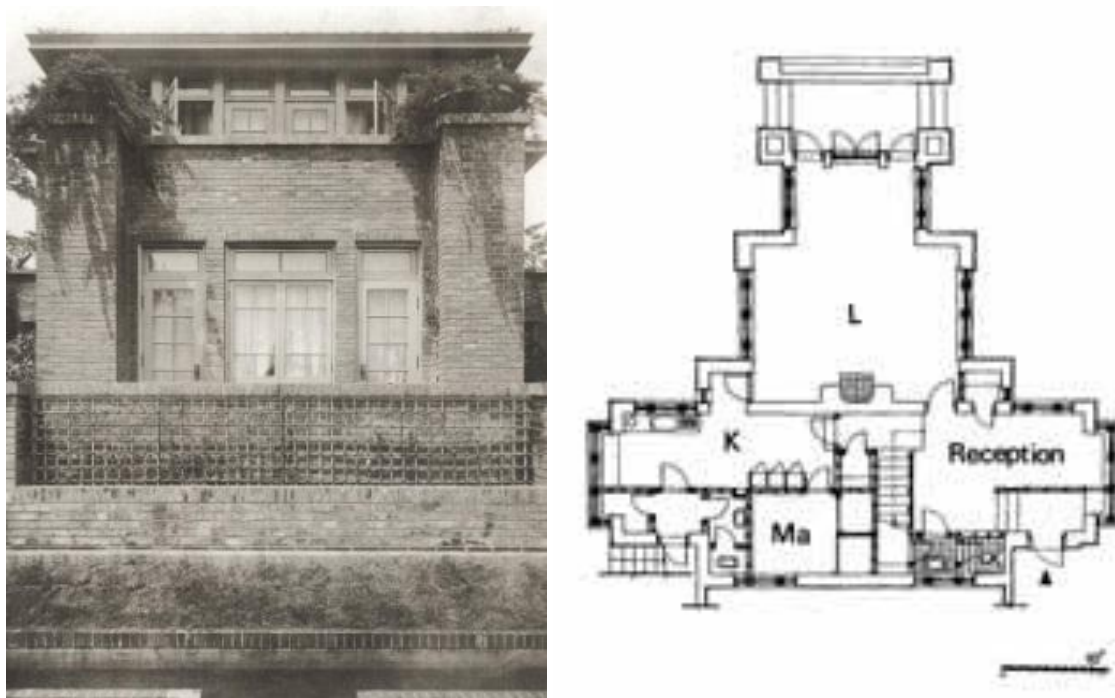


Fig. 66 KIKUSABURO FUKUI RESIDENCE, perspective and plan- Image source: Kurt G. F. Helfrich and William Whitaker: *Crafting a modern world, the architecture and design of Antonín and Noemi Raymond*, p.81 and Gloaguen Yola Thesis of Dissertation - Antonín Raymond Database

⁷⁴ Ibid 36, p.80



Fig. 67. TANAKA HOUSE 1921- Image source: Kurt G. F. Helfrich and William Whitaker: *Crafting a modern world, the architecture and design of Antonín and Noemi Raymond*, p.83

Becoming also a member of the **Tokyo Tennis Club**, he designed their club building, in a modern structure. Large interiors centred on fireplaces, the use of pure materials, like wood, stone and concrete in the design, showed clearly the influence of Frank Lloyd Wright mannerism which was still in Antonín's way of thinking.

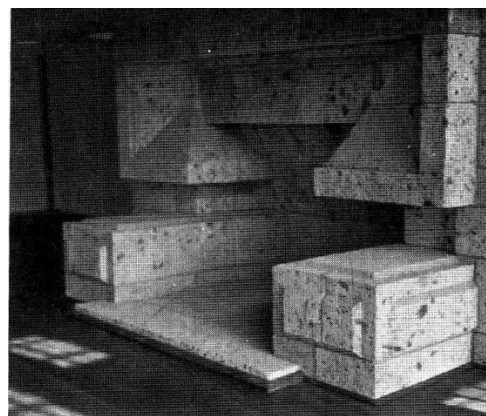
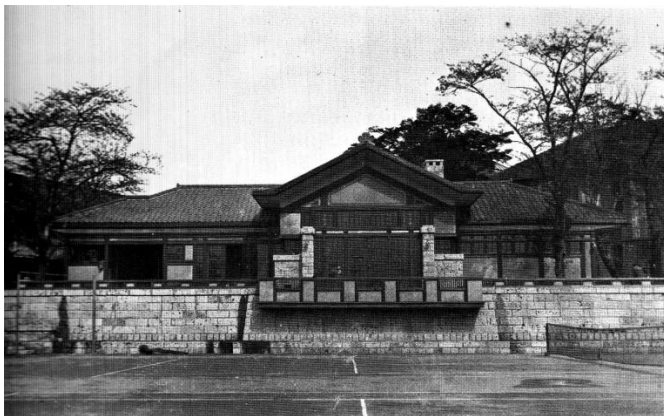


Fig. 68. TOKYO TENNIS CLUB, exterior and interior detail of the fireplace 1921- Image source: Antonín Raymond: *Autobiography*, p.80

The task of designing the **residence** of the Baron **Shinpei Goto**, the Mayor of Tokyo, in 1922 was an extremely difficult task because of the baron's way of living. He wouldn't take any decisions without consulting a seer, for example the four steps from the main entrance had to be changed to three because four was an unlucky number and so on. It was quite an interesting experience, mainly because Raymond started to get much deeper into the traditional Japanese way of living and needs,

although he was still under the influence of Wright's mannerism. As can be seen below, inspired by the traditional Chinese and Japanese tiled roofs with upturned corners (as an example of comparison below, the sketch of the 15th century Shōfuku-ji temple in Tokyo) he developed an abstraction, creating a modern interpretation of the roof. In this way, he attempted to integrate Western and Japanese elements.

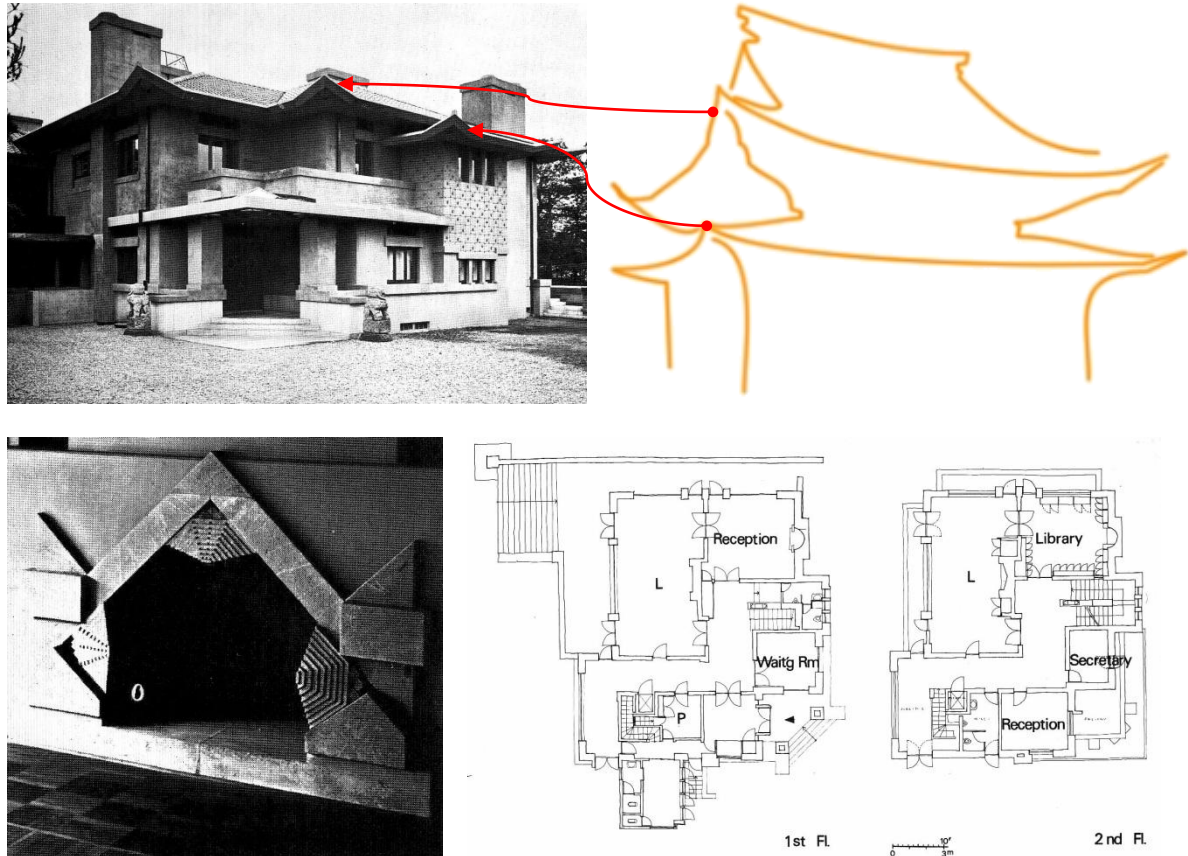


Fig. 69 GOTO RESIDENCE, main entrance, one of the fireplaces and plans - Image source: Antonín Raymond: *Autobiography*, p.84

The “upturned roof” used to define Chinese and Japanese architecture, its form, has a lot of meanings. Out of Buddhism, it meant that if evil spirits were to descend from the sky, they will hit the roofs and be sent far away, like on a slide. This includes a more practical effect like shooting away the snow or rain water. And, maybe one of the main reasons of the curved form is the light theme. During winter, the upward curve of the edge of the eaves maximizes the amount of sunlight that enters in the building or courtyard. Meanwhile, during the summer, it maximizes the shaded area around the building or courtyard.



Fig. 70 THE "UPTURNED ROOF" AND SUNLIGHT- study made by the author

The following two projects, Hoshi School and Women's Christian College, already show some independent thinking, apart from Wright's mannerism.

Through one of his acquaintances he met Hajime Hoshi, an important drug manufacturer. He required a School in Tokyo (1920-1922), classrooms for 100 students, assembly hall for 1.000, swimming pool, gymnasium etc. It was an interesting project and the main story about this project is that **Hoshi Salesman School** was designed in a day. The School was one of the first monolithic, reinforced concrete buildings in Tokyo with a big dome over the Auditorium, composed of triangular plans. The structure was calculated to withstand strong earthquakes. It had wide ramps instead of staircases, because it provided a more efficient means of circulation during major events. This project was designed almost in the same period as Hudec and Curry designed the Mctyeire School for girls. Although the two projects are quite different regarding style, forms and interior organisation, they both reflect the architect's need for development in growing and expanding cities.

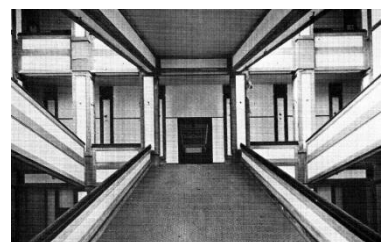
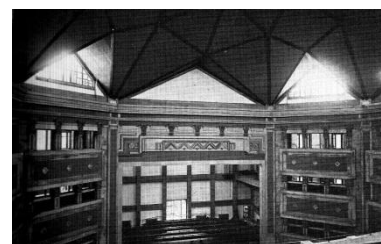


Fig. 71. HOSHI SCHOOL, exterior and interior details of the dome and ramps 1922- Image source: Antonín Raymond: *Autobiography*, p.82

During 1922-1923, Raymond received a commission to design the master plan and the buildings for the **Tokyo Women's Christian College**, one of the three Colleges financed by Rockefeller. His plan was divided in two areas: area A - on one side a residential area housing a dormitory for six hundred students, dining hall, faculty houses, and a gymnasium and area B - on the other side, an academic area, centred on a courtyard, with the library, administration, classrooms, science buildings and a chapel.

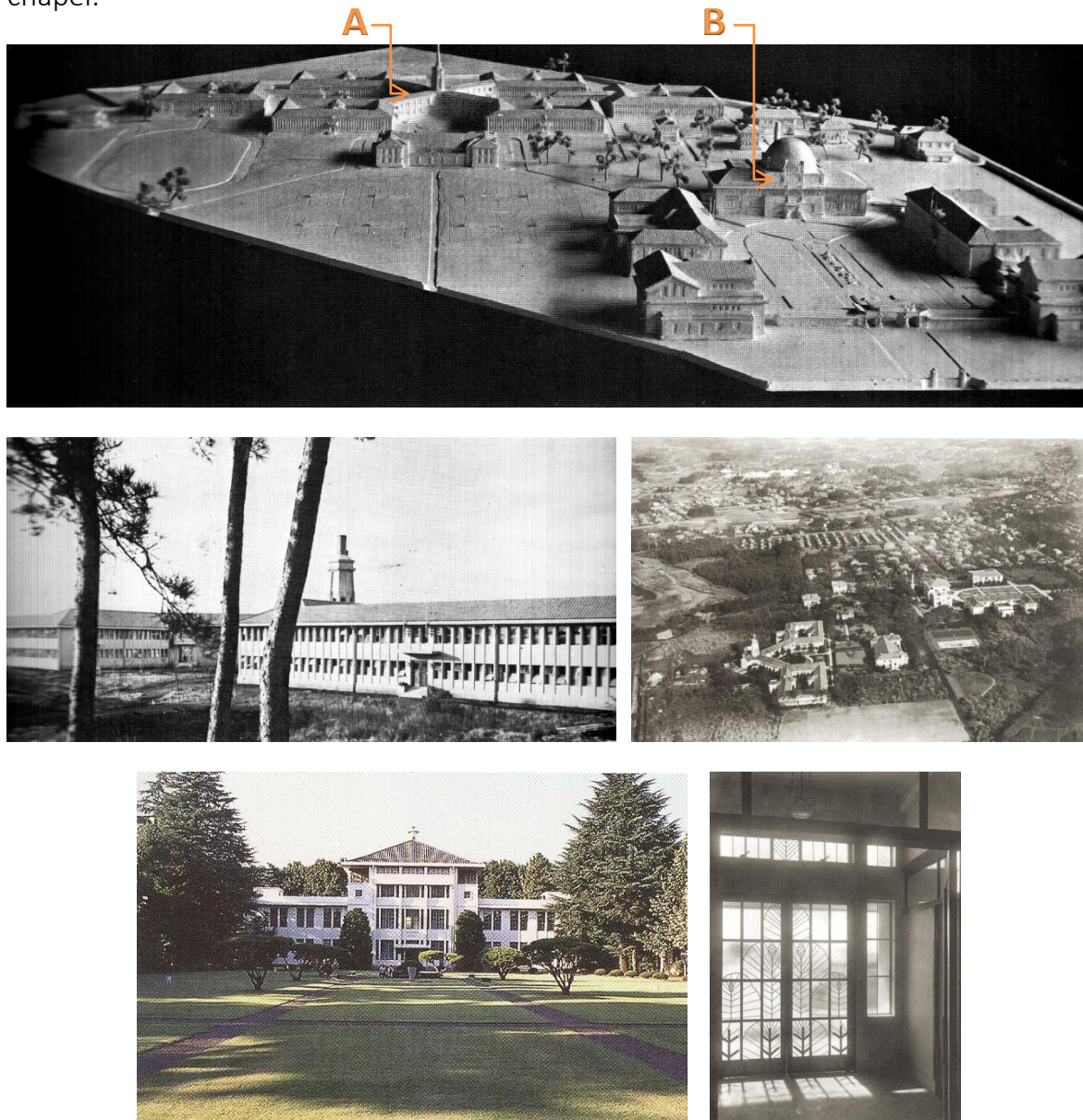


Fig. 72. TOKYO WOMEN'S CHRISTIAN COLLEGE, 3D Model (area A and B), view of the dormitories (area A), aerial view of campus from 1931 (area A and B), the LIBRARY 1922-31 (area B, exterior and interior detail)- Image sources: Antonín Raymond: *Autobiography*, p.85 and Kurt G. F. Helfrich and William Whitaker: *Crafting a modern world, the architecture and design of Antonín and Noemi Raymond*, p.85

This project had a difficult trajectory. The construction started in 1922 with the first buildings, then, more additional building were realized during the next seven years,

following closely Raymond's proposals in every detail. Because of the use of reinforced concrete, all the buildings that were already constructed, survived the disastrous earthquake of 1923 very well. A later part was commissioned in 1935 that combined a chapel and an auditorium, which will be later analysed.

*"It took about three years of concentrated effort to liberate myself from Wright's powerful influence."*⁷⁵

After a period of time of continuous observation and study of traditional Japanese structures, Raymond finally started to become conscious about the age long principles that governed the design of all Japanese structures, particularly residential ones. Principles that all *"pointed to the fact that the simplest, the most natural, the most economical, and the most direct way is the safest way to achieve a good design of lasting and absolute quality."*⁷⁶ Step by step, these Japanese principles began to dominate Raymond's conceptions.

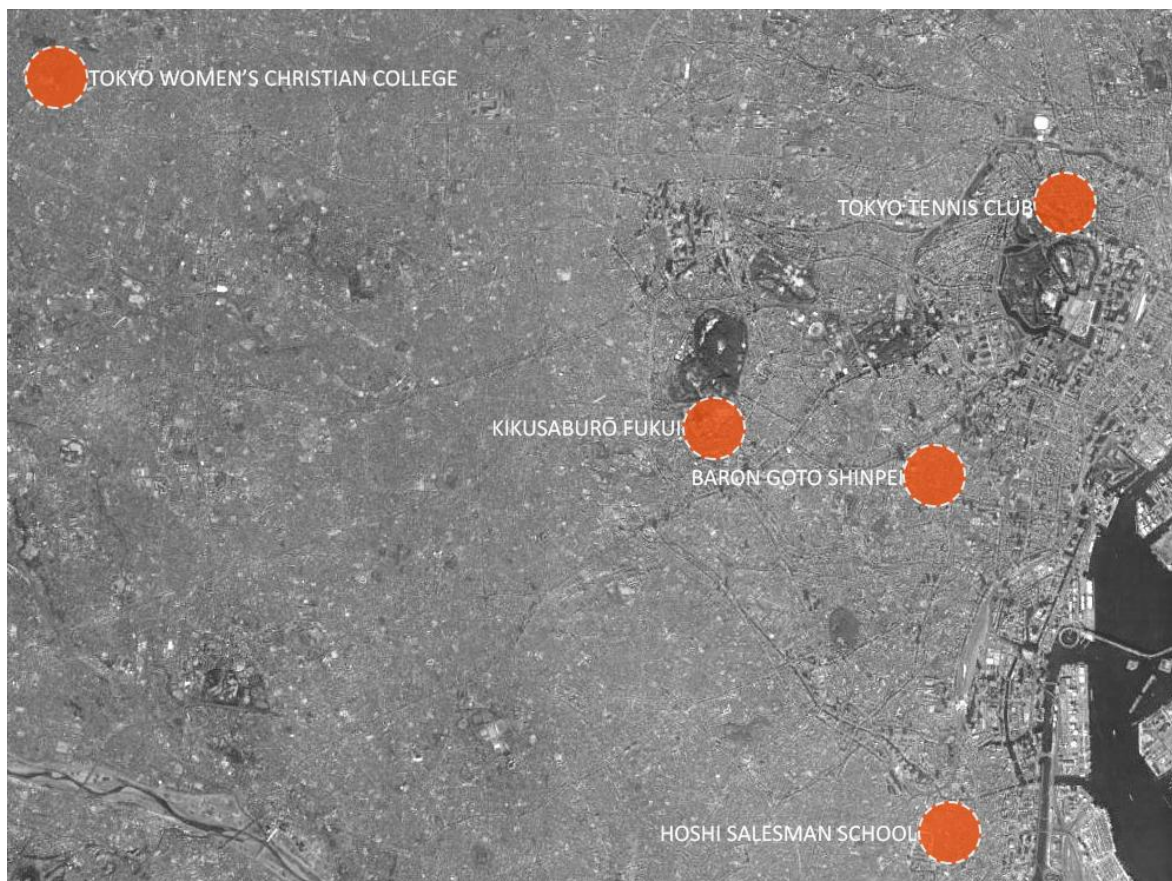


Fig. 73. MAP SHOWING AN AERIAL IMAGE OF 2015 TOKYO - LOCATION OF MAIN PROJECTS DONE BY ANTONÍN RAYMOND IN HIS EARLY PRACTICE - Study made by the author

⁷⁵ Ibid 36, p.83

⁷⁶ Ibid 36, p.83-84

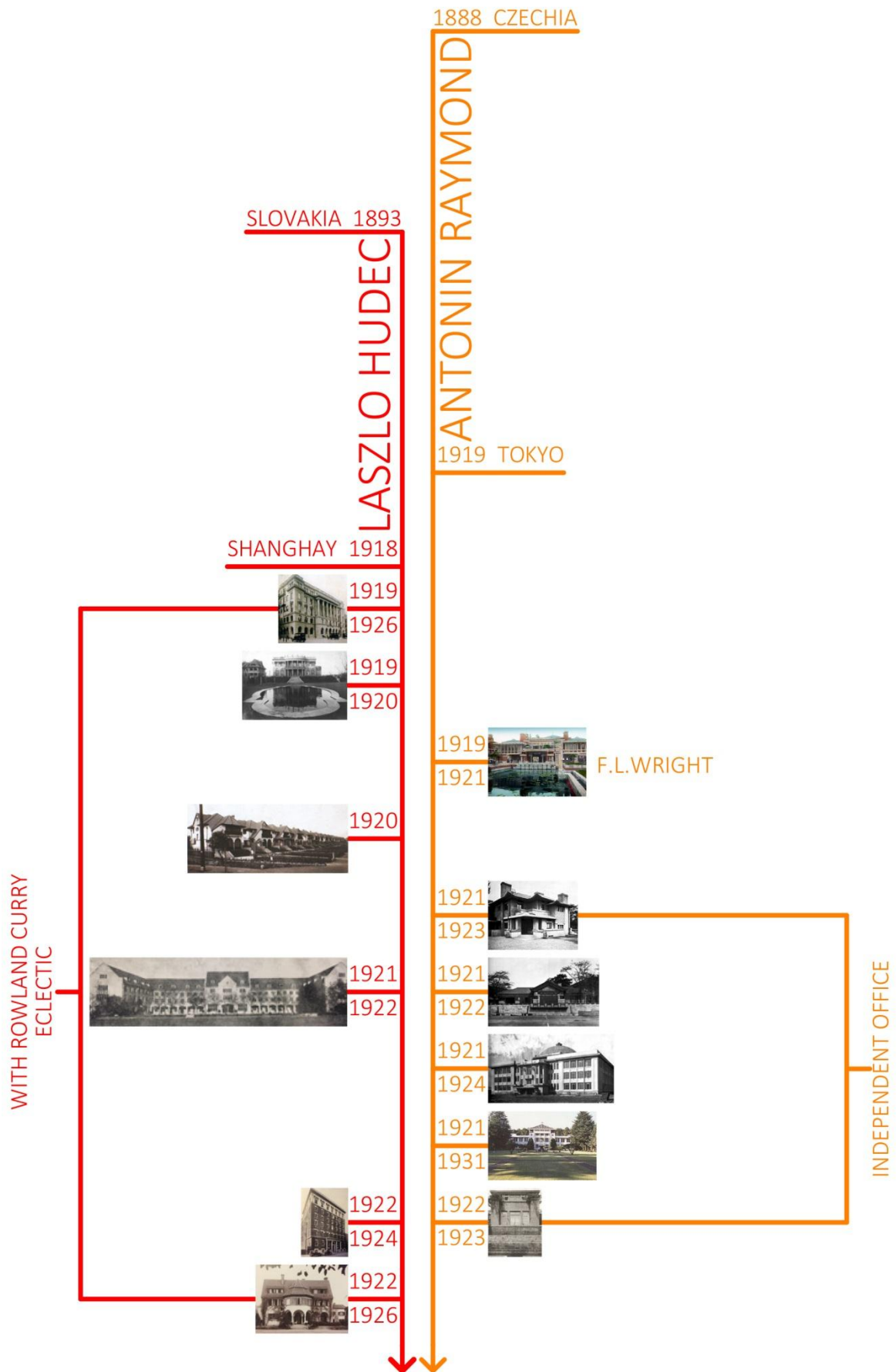


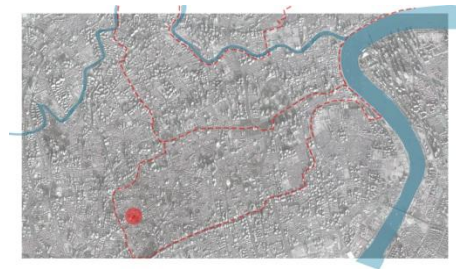
Fig. 74. TIMELINE 01– HUDEC AND RAYMOND COMPARATIVE DESIGNS- study made by the author

5.2 LÁSZLÓ HUDEC, THE BEGINNING OF HIS INDIVIDUAL OFFICE IN SHANGHAI, STILL UNDER CLASSICISM AND ECLECTICISM INFLUENCE (1924 – 1930)

The collaboration between Curry and Hudec suddenly came to an end and the American architect left Shanghai. No knowledge about his further activities can be found. Hudec opened his own studio on 1 December 1924 in a rented office in the Yokohama Bank Specie Building at Bund 24. The design of his works remains stuck in his previous period while associated at Curry's Office, but the functionality began to be very modern like. His work was a set of eclectic and European neoclassic styles (incorporating elements that evoked memories of his homeland), mixed up to create a unified, functional building equipped with modern technologies, putting a significant emphasis on the client's needs and taste.

NORMANDIE APARTMENTS RESIDENTIAL BLOCK, SHANGHAI, 1924-1926 (now named Wukang Building according to the road on which it is located)

The acute-angled plot of this project, at the triple crossroads on Avenue Joffre (1836-1858 Middle Huaihai Road), has dictated the shape and plan of the building. Built for the International Savings Society (ISS) for housing and ground floor stores, it is one of the last projects commissioned before



Curry's departure. It is quite rare to find five roads converging at one intersection in Shanghai. The Neoclassical architecture building, inspired by French Renaissance, resembles the famous Flatiron Building from New York⁷⁷, but at a smaller scale. Residents named the building "Shipping Building" due to its form resembling a giant vessel.

Besides the round corner, the eight story building has an interesting plan and remarkable organization on the site. It appears like a triangle from above. No internal courtyards are used, but "U"-shape yard opening towards the northern street, transforming the apparent symmetrical facades. The north-west façade was jagged into three parts separated by the two triangular yards and unified by the central corridor. The "U"-shape yards are used to obtain proper orientation for the

⁷⁷ The Flatiron Building completed in 1902 (originally named Fuller Building) is located at 175 Fifth Avenue, New York City. The name "Flatiron" derives from its resemblance to a clothes iron. The Renaissance style building designed by D.H. Burnham & Co, has become one of the world's most iconic skyscrapers and an icon/landmark of the city.

spaces situated on the north-west façade. The yards have different size due to the shape of the plot.

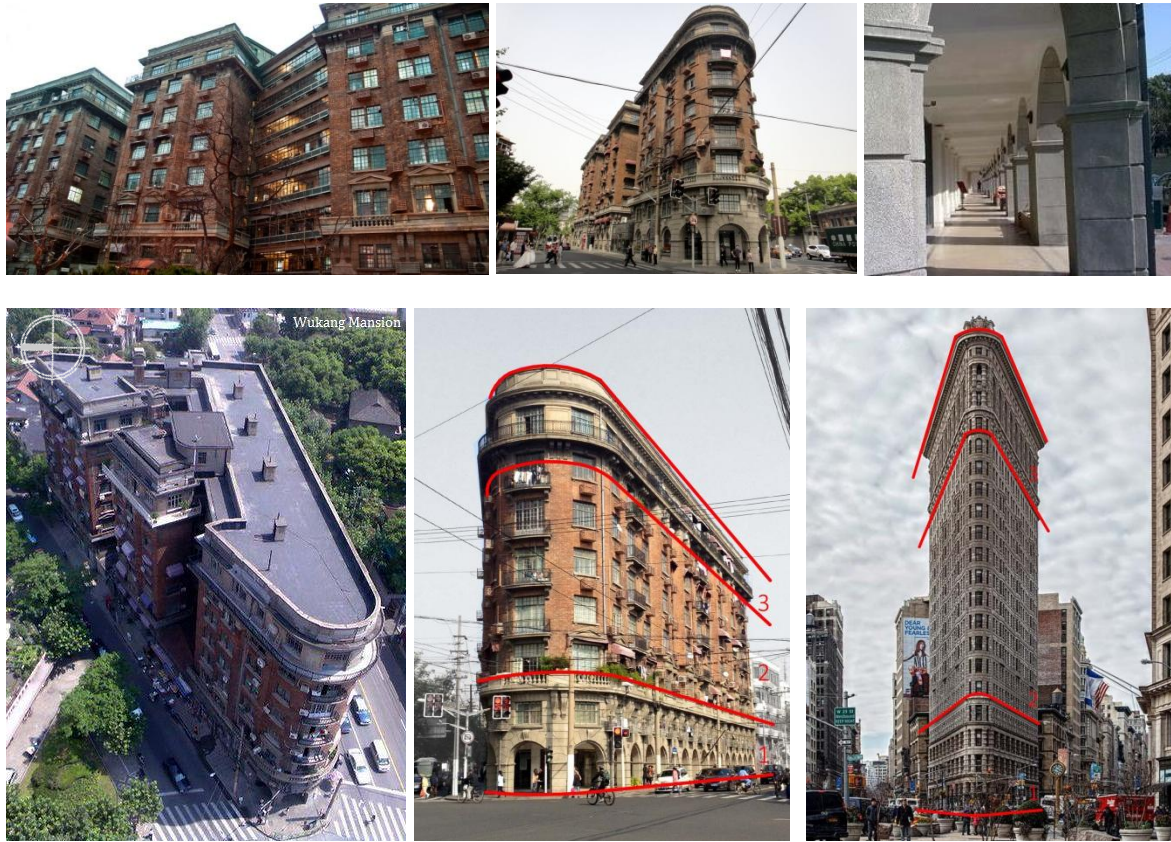


Fig. 75. NORMANDIE APARTMENTS RESIDENTIAL BLOCK, first row: north-western façade with central corridor, corner façade and detail of the ground-floor arcades; second row: aerial view and NORMANDIE APARTMENTS-SHANGHAI versus FLATIRON BUILDING- NEW YORK, compared study based on the tripartite scheme – Image sources: internet, study made by the author.

The façade's composition is based on the tripartite scheme, usually associated with the work of Louis H. Sullivan. His tripartite scheme- *base*, *shaft* and *crown*-dominated the American high-rise design of tall buildings for the first two decades of the 20th century. Besides using different finishes, the three principal divisions also had different characteristics: the *base* consisting of the lowest two or three stories of the building, the *crown* consisting of the one to four upper stories from the top of the building and the *shaft* consisting of the stores situated between the base and the crown. The Normandie Apartments has a flat roof with a terrace on the top, projecting eaves with narrow string cornice supporting the balconies lengthwise-separating the three divisions. To augment the division of the three registers, Hudec used a change of material, brick for the shaft and stone for the base and crown. Windows on the third floor are decorated with pediments. Some rooms facing south have delicate, Classic French-style iron-railed balconies. The ground floor is occupied by the stores, set backward from the main façade in order to form

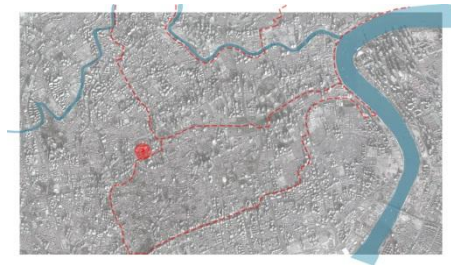
a covered, half-opened gallery with arcades and colonnades. The building is frame structured allowing free divisions of the plans.

Originally developed to house Western employees, it changed owner and the building became a popular place for Shanghai's celebrities, especially film stars. Over time, some disasters have happened in the building. Due to this, it assimilated a reputation of being haunted by the people who committed suicide there.

Comparing the exterior with the interior plans, we can affirm that the architecture of the building is a transition between historicism and modern functional architecture.

COUNTRY HOSPITAL, SHANGHAI, 1923-1926

Hudec's independent career benefits through the experience he gained at Curry Studio. Within the short period (1919-1924) he acquired exceptional technical, managerial and organisational skills. The commission was for Charles Rayner, who decided to build an up-to-date hospital for the



International Community from Shanghai, the city that had made him rich. His wish, stipulated in the agreement with Hudec, was to remain anonym.

"I will build a hospital for the benefit of the foreign community of Shanghai, which will be rather limited in capacity, but fitted up with up-to-date equipment. The atmosphere will be friendly – not like the usual hospital. The appearance and style will be pleasing and adaptable to the international public of the city. It will also answer the requirements of the special types of patients in Shanghai, the peculiarities of local conditions, and be suitable for our semi-tropical climate. The equipment of the building, technical, mechanical and medical, will not be limited to the products of one country alone but the products of all nations and be studied and put to the best use." (L.Hudec: The Country Hospital-manuscript)⁷⁸

Since the hospital was aimed for the use of a wide cosmopolitan public of different nationalities, the architectural style of the project was required and recommended to the use of a neutral style rather than to be limited to any single national particular style. The use of a neutral style would prevent possible reminiscent tensions, consequence of the World War I. The ornamentation of the neutral Neo-

⁷⁸ Ibid 1, p.51

classical style elevations are reduced to minimum, to create elegance and simplicity.



Fig. 76. COUNTRY HOSPITAL, SOUTH FAÇADE view and DETAIL- Image source: Luca Poncecchini – Júlia Csejdy: *LÁSZLÓ HUDEC. Masters of Architecture*, p.53-54

The modern interior organization and plan were shaped strictly to the principles of functionality. In order to provide best orientation, the main building had the wards facing south, all linked by a narrow horizontal line circulation facing north. Every ward was equipped with a private bathroom, in order to provide the patron's wishes to bring comfort and home feeling into the hospital. The main building was linked to a "T" shape utilities wing (facing the main Road with separate access for the Ambulance), housing the technical equipment and operating theatres. The building has a terrace on the top, with a solarium and fantastic views over the city and surrounding garden.

The first impact while entering the hospital is the spectacular spaciousness of the two storey high entrance hall surrounded by a row of galleries. Although criticised as being a waste of space and money, this hall has a major effect on convalescent patients and visitors, creating the perfect, elegant meeting point. The early Italian Renaissance inspiration for the entrance hall, as shown in the composition of the space and in the marble floors with chessboard pattern, was designed so, to please the eye and regarding the donors taste and wishes.

"This is nothing but a reminiscence of Italy, designed in that atmosphere and style, in special regard for the donor, who passed many years of his life in Italy and has a great admiration and understanding for its style. The design shall not be interpreted as a fashion craze, typical of the way some architects design in the so-called 'Italian Renaissance' which seems to be the vogue in some

countries at present without any deeper reason. I feel sure that many people will criticize the waste of space in the Hall and Vestibule, but if one could see and understand the local conditions, one would agree that it is not failure, and gives an entirely different atmosphere from the usual hospitals. That we were right is shown in the practise and beneficial effects the Great Hall has on both patients and visitors. True, it is good for nothing, but it pleases the eye. Naturally, only a man who can give such a hospital to the public could afford such a unique experiment.”(L.Hudec: The Country Hospital- manuscript)⁷⁹

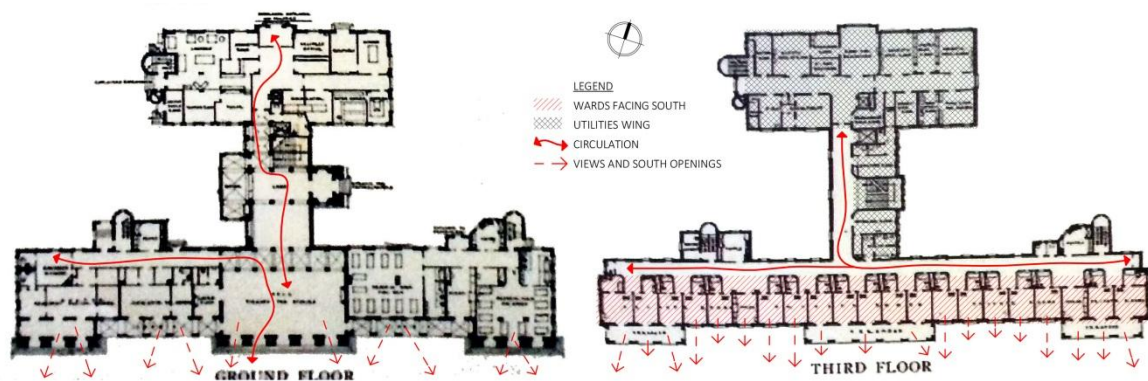


Fig. 77. COUNTRY HOSPITAL, GROUND AND THIRD FLOOR, orientation, circulation and functionality- Image source: Luca Poncellini – Júlia Csejdy: *LÁSZLÓ HUDEC. Masters of Architecture*, p.52- edited by the author



Fig. 78. COUNTRY HOSPITAL, interior view of the VESTIBULE, GREAT HALL and furnishing of a WARD- Image source: Luca Poncellini – Júlia Csejdy: *LÁSZLÓ HUDEC. Masters of Architecture*, p.55

The local climate was a decisive factor for the main design of the Country Hospital. In order to adapt to the difficult climate of China, the south façade opens up to the exterior through three loggias. The loggias have the effect of reducing natural light

⁷⁹ Ibid 1, p. 54

and protection from the summer sun but at the same time it allows the positive effect of the winter sun to enter. Almost 60 % of the rooms from the south elevation have loggias. 60 %, because of the Shanghai Hospitals statistics, that testified that this percentage was the habitual utilization of the hospitals during summer.

“To have planned the building along the lines of European and American hospitals would have been an utter failure owing to the climatic conditions in China.”⁸⁰

As said before, the commissioner desired expensive material and the most advanced technical equipment for the hospital. These were brought from all over the world, including air conditioning⁸¹, a relatively new technical solution and a novelty even for the western cities. The Country Hospital was the first building in Shanghai in which every important room (wards, operating theatres, maternity ward and consulting rooms), all were enjoying the benefits of air conditioning. The equipment was produced and installed by the Swizz Sulzer Brothers Company, preceding the first integral air-conditioned office building from the United States (the Milam Building in San Antonio, Texas). The Country Hospital was using the air-conditioning system in summer: it sucks in the warm air, cools it down and extracts the moisture from it; then the air slowly enters into the interiors through narrow slits in the ceiling.

The air-conditioning was a real novelty in Asia. Antonín Raymond speaks in his Autobiography about the lack of air-conditioning he was facing in 1934 in Tokyo and his need to develop internal ventilation systems that could create a pleasant environment inside the buildings: *“Air-conditioning was not yet developed at that time. [...] Southern exposure of rooms, maximum fenestration, cross ventilation in all rooms and also eaves over the windows on the south and west gave protection from the sun in summer and admitted the low sun in winter.”*⁸²

Today, the hospital still functions properly. The surrounding territory was built up with newer pavilions, but the wonderful park in front of the wards was well preserved, due to the Chinese’s love for nature and art of gardening.

⁸⁰ Ibid 1, p.53

⁸¹ The fundamental principle of air conditioning was patented by Willis Haviland Carrier (an American engineer who lived from 1876 until 1950) in 1906. This technology, named "Apparatus for Treating Air", was designed to control humidity or dehumidify of the air while heating water for the first or cooling it for the second.

⁸² Ibid 36, p.137



Fig. 79. COUNTRY HOSPITAL, south elevation and aerial view 2014 - Image sources: internet

PAULUN HOSPITAL, SHANGHAI, 1925-1926

Parallel with the design and construction of the Country Hospital, Hudec developed **PAULUN HOSPITAL** (on 415 BURKILL ROAD/ now Fenyang Road 415, in 1925-1926). It is an absolutely modern hospital which used several elevators for the patients, including for the patient lying on rolling beds. The façade was simple and neutral and can be seen today only partially. Now, the hospital is a division of the Rhino-Laryngological Clinic of the Fudan University.



Fig. 80. PAULUN HOSPITAL, ARCHIVE PHOTO OF THE FAÇADE- Images source: Jánossy Péter Samuel– Deke Erh: Life and Work of HUDEC LÁSZLÓ- The Real Homo Ludens, p.70

LOCAL AND INTERNATIONAL RECOGNITION FOR LASZLO HUDEC (1926, 1928):

Country Hospital commission was Hudec's first independent big success in his career. Many articles appeared shortly after the inauguration. Since the commissioner's wish was to remain anonym, Hudec became the person to stand in the spotlight during the opening ceremony. Beside the supplement published in *The Shanghai Sunday Times* regarding the Renaissance inspiration and spaciousness of the Great Hall, on 9 June 1926, the *China Press* published another supplement celebrating the generous gift received by the city- The Country Hospital. The *China Press* published a photograph of the architect on the front page: "already well known as an architect with a future. His design of the new hospital has brought him to the front ranks of the architects of the Far East."⁸³

Two years later, in December 1928, international recognition came. The Country Hospital was the only non-American project included in the special edition on hospital construction projects in the already famed American periodical, the *Architectural Forum*. For Antonín Raymond, international recognition came much later, after 1935, which will be later developed in the next chapter.

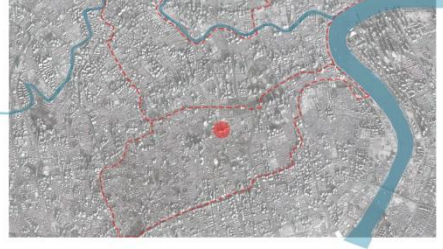


Fig. 81. THE HOSPITAL SUPPLEMENT OF THE CHINA PRESS- Image source: Luca Poncellini – Júlia Csejdy: *LÁSZLÓ HUDEC. Masters of Architecture*, p.52

⁸³ S. Tombolt 1926 for the *China Press* supplement. Ibid 1, p.56

The continuing increase of the population (2.6 million inhabitants in 1927, see table 6) and rising of the land and property prices, led to numerous investments. Foreign companies, including banks began to invest in multi-story buildings which were more profitable for central plots after selling (since the density of the central plots began to rise), or, they invested in luxury villas surrounded by wide gardens on plots outside the settlements, on the outskirts of the city (in the present, due to the high urbanization and expansion of the city, these plots became quite central compared to the new, actual 21st century outskirts of Shanghai).

Like the already discussed investments of the International Savings Society, commissioned to Rowland Curry and Lazlo Hudec, other investors, Alberto Cohen (Jewish origin) together with the China Realty Company came to Hudec for the design of the **ESTRELLA APARTMENTS (1924-1927)**, a seven-storey residential plot (situated in the French Concession, on the corner of Avenue Joffre (today's Huaihai Road) and Rue des Soeurs (now Ruijin No. 1 Road). More central the plots, more storeys were required. The Estrella Apartments (both commercial and residential), designed in Spanish traditional style with Renaissance and Baroque elements (reminiscent of Upper Hungary), was equipped with the most modern conveniences and up-to-date technologies.



“Strong Spanish elements are featured all over the edifice, ranging from the patterns on the window lintels, the bamboo-like thin columns set as the glazing bars of the protruding windows, and the geological patterns made of mosaics on the ground and on the wainscot. The contrasts between creamy walls and the red-brick molding showcase a tone of traditional Eastern European architecture.”⁸⁴



Fig. 82. ESTRELLA APARTMENTS, THEN AND NOW, exterior views and interior view of the STAIR-
Image sources: Internet

⁸⁴ <http://www.shanghaidaily.com/feature/art-and-culture/A-shining-star-built-with-class-in-Spanish-style/shdaily.shtml>

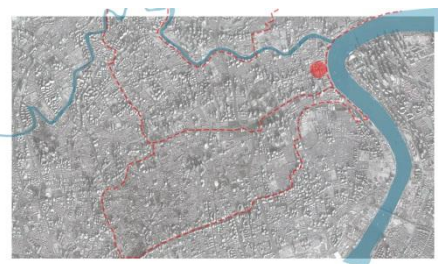
Following the integration of East and West in China, the **modernization of the city imposed multiple changes in various fields:**

- Major changes in the **educational programme** (besides the already discussed integration of the female in the education) based on the exchange students programmes which allowed the Chinese youth to study abroad; These generations of students later returned to China and became founders and members in the modernization process.
- Changes in **religion**- the integration of the Christian missionary organisations which founded schools where the Chinese children could learn English, science, commerce and become familiar with the teachings of Christianity; Wealthy families enrolled their children to these schools in order to develop properly to reform and modernise China
- New born and local Chinese banks merged to create profitable investments in Shanghai, the **financial centre of the Far East.**

The Soongs and the Suns are outstanding figures in the history of the 20th century China. C.J. Soong, returned to Shanghai as a missionary in 1885, after completing his studies in the United States. He became one of the most successful commercial, financial and publishing entrepreneurs in Shanghai (after obtaining the exclusive right to print the Bible). One of his contemporaries, Sun Yat-sen, after graduating, converted to Christianity and established the Revolutionary Alliance, in order to reform and modernise China. These two families had major influences on the development of the city, with investments described below.

JOINT SAVINGS SOCIETY HEADQUARTERS, SHANGHAI, 1926-1928

In 1923, following the success of the American model, four local financial institutions (four of China's biggest banks- the South Seas, Continental, Yien Yieh and the Kincheng) merged and created the Joint Savings Society.



In 1926, Hudec won the competition for designing the new central headquarters for the Joint Savings Society (also named "The Union Building"). This was his first project for Chinese clients. The location was at the corner of Sechuen and Hankow Roads (now 261 Middle Sichuan Road), a very central position, just behind the Bund. Although the plot has a longitudinally narrow shape, Hudec managed to design the building according to the curve of the street and to create a visual effect

of depth and thickness using only a façade and the corner. He created the corner building, emphasised by the big main entrance and the tower above it, with an octagonal cupola on the top, rising four storeys over the cornice. This kind of prominent tower placed on the corner characterises late 19-century Central European public buildings. The corner cupolas are found in Budapest, on a relatively high number of outstanding historicising buildings. In those times, the Shanghai Municipality required the architects to follow some rules, for example, “all corners shall be round or approximately so”. Regarding that, Hudec said in an interview that *“the only rotund thing in nature is the paunch of an old man and heaven forbid that it should be taken as a model for architectural details.”*⁸⁵ Hudec’s solution for articulating the corner was brilliant: for the base of the building he had a round articulation and for the top floors a semi octagonal shape.

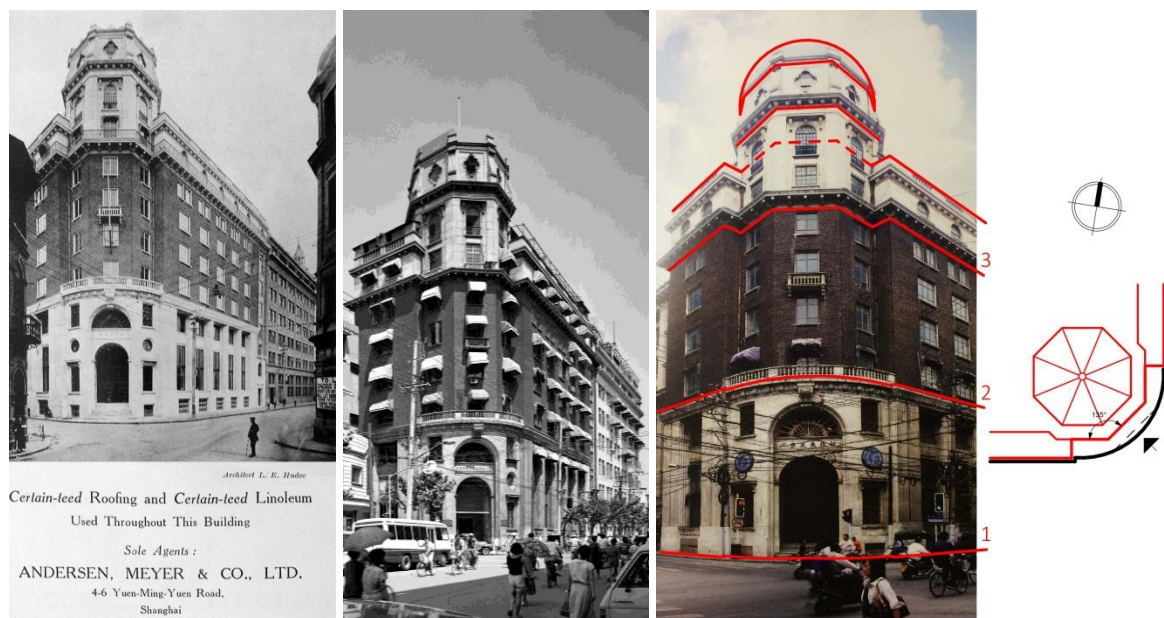


Fig. 83. JOINT SAVINGS SOCIETY HEADQUARTERS, same view/different periods: about 1928 and today- Image sources: internet- edited by the author

Following the tripartite scheme (as in the Normandie Apartments), the façade is divided in three registers, each one in different colour, separated by string decorated cornices. The two lower levels are covered with white marble cladding, imported from Japan, although the marble was unusual in Shanghai, where granite was the typically material to use. The middle register hosting the offices, four storeys high, is covered by different shades of brick, from dark red to brown, accessible from the service entrance. The upper register, hosting the top storey and tower (the offices of the Directors, Heads of Department and a private area belonging to the general Manager with a panoramic view over the river from the

⁸⁵ Ibid 1, p. 68

roof terrace), is covered by white stone. This combination of contrasting colours gives the building elegance and prestige. The windows change shape and size according to the registers, starting from larger, elongated French style windows at the lower level (to let in more light and to create the exceptional atmosphere of the bank's reception room), to medium size rectangular windows in the middle section and smaller round arch windows on the top register. The round arched entrance door with special bronze lattice shutter, situated on the corner, is part of a composition of different windows: rectangular, semi-round arch and round openings. The upper level of the tower has particular window shape, formed by cross round arches (butterfly-shaped), as shown below:



Fig. 84. JOINT SAVINGS SOCIETY HEADQUARTERS, main entrance, composition, size and shape of the windows- Image source: Luca Poncellini – Júlia Csejdy: LÁSZLÓ HUDEC. *Masters of Architecture*, p.69 and internet

In this skilfully executed eclectic building, Hudec gathered all his architectural education knowledge and experience, creating unity from diverse motifs, some of them even from his homeland. *“The architect may borrow from a hundred sources, but the result is his very own when he has fused all these component parts into one harmonious whole whose greater characteristic, in this case, is its freshness and departure from all stilted and stereotyped old forms.”* (P.Bryant 1928)⁸⁶

In order to express the identity of the Chinese client, he mixed colours and materials to create the perfect balance used as key importance in the design of the interior space. The richness of colours from the reception hall is carefully combined: columns, walls and floors clad with various light tones of marble (like verde antico green, buff and cervellatio pinky-buff, all imported from Italy and Japan). He said himself that he hates the grey buildings and none of his projects are

⁸⁶ Ibid 1, p. 67 excerpt from a newsletter article.

predominately grey as are so many in Shanghai, and also in Antonín Raymond's designs. Beside architectural style, the theme of colours and materials is of huge matter in defining Raymond and Hudec's way of designing and thinking.

*"I hate a grey building. [...] I must have colour and judging from the absence of adverse criticism, I must conclude that I know how to use it."*⁸⁷



Fig. 85. JOINT SAVINGS SOCIETY HEADQUARTERS, the cashier hall from the ground floor, view towards the entrance and main entrance vault (Images from 1928 and today after the restoration)- Image sources: Luca Poncellini – Júlia Csejdy: *LÁSZLÓ HUDEC. Masters of Architecture*, p.70 and internet

⁸⁷ Ibid 1, p.68

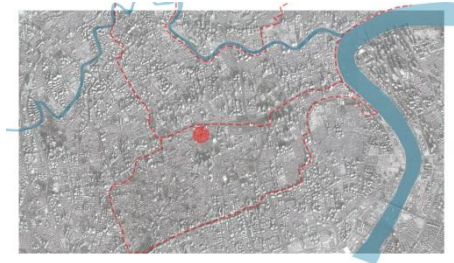
Although criticised by some because of using expensive materials, he did not make rebate of quality (no imitation, only real material) in order to follow *“the lofty example of some of the Renaissance architects of Venice who put veritable jewellery boxes on spaces even smaller than that with which I had to work.”*(P.Bryant 1928)⁸⁸

A very interesting remark belongs to Jánossy Péter Samuel and Deke Erh: *“If we think of the building without decorations, it very much resembles a real neo Bauhaus⁸⁹ building from the ‘90s of the 20th century. And if we add to this the big, square like window lanes on the brick covered third, fourths, fifth, sixth floors, it is sure that we have a modern architect here.”*⁹⁰

The building was declared a monument in 1994. A meticulous restoration followed in 2012, as seen in the images previous presented. The Joint Savings Society project was the first for a Chinese client. By it, Hudec earned the trust and recognition of the highest circles of the Chinese social and financial elite, which will later commission him with his masterpieces.

LIU JISHENG AND CHEN DINGZHEN HOUSE EXTENTION, SHANGHAI, 1927-1931

Then there followed a series of projects for Chinese clients. Among them, a first commission was the **extension** of Liu Jisheng⁹¹ and his wife **Chen Dingzhen house**, in the heart of the French Concession, on 681 Rue Ratard- now 675 Julu Lu Road (1927-1931). Hudec designed his most romantic Italian Renaissance style villa with the two-storey portico, which opens toward the Greek-style garden by four Ionian Columns. The garden with its charming fountain and statue of Psyche and Amor⁹², still well preserved today is a small green paradise in the middle of the city. The building was renovated several times and it is used today by the Writer’s Association of Shanghai.



⁸⁸ Ibid 1, p.70 excerpt from a newsletter article.

⁸⁹ The "Bauhaus" style is characterized by a preference for clean and simple lines, is named after the design school developed in Germany (1919-1933). The school, along with additional architects, led to the development of the "International Style," which ruled the architectural world from the 1930s to the 1960s.

⁹⁰ Ibid 4, p. 74

⁹¹ Liu Jisheng, together with his brother Liu Hongsheng, were the owners of one of the four biggest industrial and commercial magnates (coal, matches and concrete) in Shanghai in the 1920's.

⁹² The statue was Hudec's gift for the owners, ordered from Italy. The gardener saved the statue from the devastations of the Cultural Revolution after 1949 when Liu's property was confiscated and the house was taken over by the government's real estate department according to the policy of the time.



Fig. 86. LIU JISHENG AND HIS WIFE VILLA, view from the garden and interior circular stair with original chandelier- Image sources: Internet

CHAPEI (ZHABEI) ELECTRICITY AND WATERWORKS POWER STATION, SHANGHAI, 1928-1929

The Chapei Power Station was Hudec's first impact with industrial buildings, although industrial architecture had been a key subject of experimentation for twenty years in Europe and America, since the beginning of the 20th century. These constructions were meant to be cheap and functional, to serve their purpose. Usually there are no restrictions regarding a given style, so the architects have the freedom to design according to personal stylistic preferences and wishes.

Due to the administrative autonomy introduced by the government of Nanking to the towns, Shanghai began a large-scale development project to improve the services (including drinking water and electricity provision) of the city. As part of this development project, the Chapei Electricity and Waterworks Co. commissioned Hudec with the design of a new electric power plant in 1928.

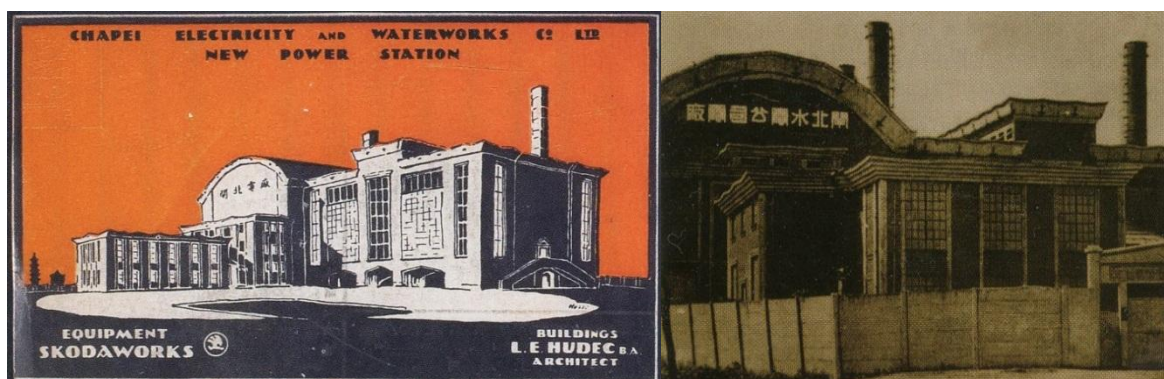


Fig. 87. CHAPEI POWER STATION, Advertising perspective view and detail photo- Image sources: Luca Poncellini – Júlia Csejdy: *LÁSZLÓ HUDEC. Masters of Architecture*, p.74 and Jánossy Péter Samuel– Deke Erh: *Life and Work of HUDEC LÁSZLÓ- The Real Homo Ludens*, p.75

The one hectare site was located in the Jiangsu Province of Shanghai, at the intersection of Molin Road and Hengfeng Road (now Jungong Road 4000), on the Huangpu River (Wangpoo), halfway between Shanghai and the mouth of the river.

Although the design of the Station still had some Neo-classical features (like the cornice), it was much simpler, stripped from any unnecessary decoration, carrying characteristics of a kind of modern style. The complex was formed by different blocks of varying size and form, with the maximum height of 25 metres. The Steel frame structure allowed freedom of expression, and so, artistic character and aesthetics were implemented in industrial functions. Large vertical windows were extended through the whole high of the building, combined with external brick cladding.

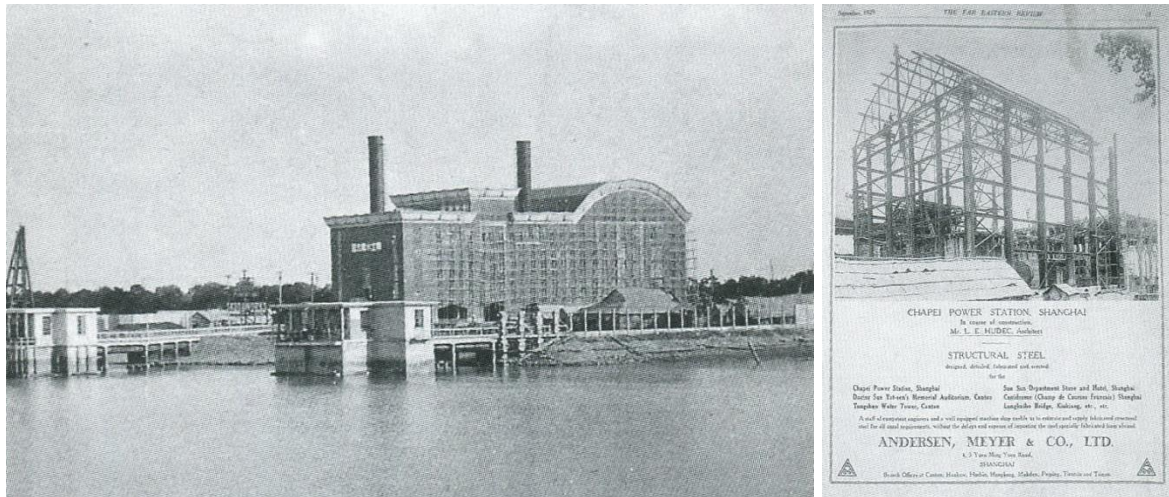


Fig. 88. CHAPEI POWER STATION, Photograph during construction and advert from 1929 of the company who built the steel structure- Image sources: Luca Poncellini – Júlia Csejdy: *LÁSZLÓ HUDEC. Masters of Architecture*, p.74

The technology was obtained from Skoda Works of Europe, Prague⁹³, which dealt not only with automobiles but also with energetic engineering. Hudec's design also included the development of all the necessary industrial technology, from the arrangements of the machines, technological shafts, chimneys etc, all this due to Hudec's Technical University background, his affirmation is now once again confirmed: he was rather an engineer than an artist.

"The contemporary press wrote the following about the power station: Every evening, when the sun sets, looking at the lights in the windows of the power

⁹³ At that time Hudec's nationality was Czechoslovak, since his place of birth was now belonging to Czechoslovakia after the break-up of the Austro-Hungarian Monarchy

station one cannot doubt that the Zhabei Electric Station became the most outstanding building of the river bank.”⁹⁴

The design somehow recalls the movement started twenty years ago in Germany, named Deutsche Werkbund, initiated by twelve independent artists (among them Peter Behrens) and twelve craft firms. And in particular, it resembles with Behrens design for the AEG Turbine Factory, Berlin 1908 (“a conscious work of art, a temple to industrial power”⁹⁵) and with the later Gropius and Meyer Fagus Factory, Alfeld-an-der-Leine 1911. Both projects use simple but modern aesthetic forms, Classical rigid geometry, light steel frame and alternation of glass surfaces combined with masonry walls. For the AEG design, Behrens uses light steel glass frame on the street façade and masonry solid corners. Instead, for the Fagus Factory, Gropius eliminates the solid corner to create a more open architectural aesthetics. The First World War stopped the Werkbund artists industrial design development and created interferences with Expressionism and Art Deco, and new movements after 1919 (like The Bauhaus 1919-1933).

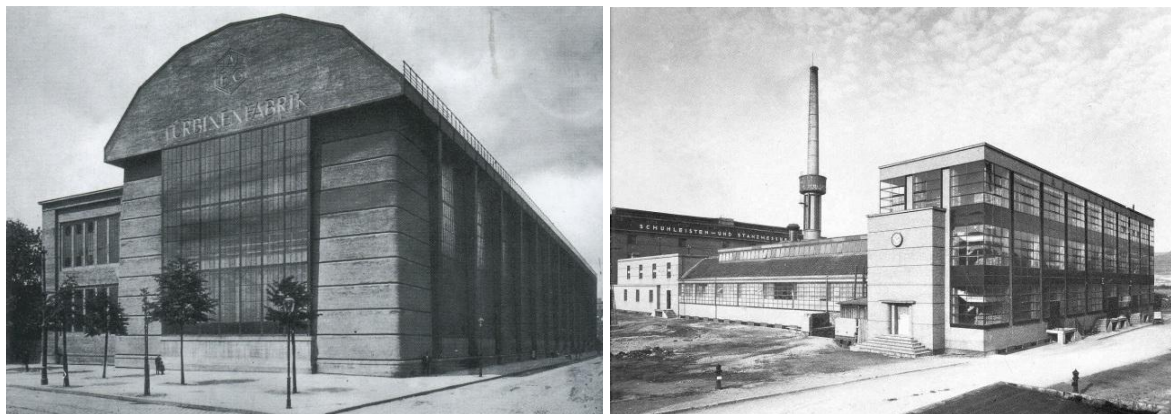


Fig. 89. BEHRENS, AEG TURBINE FACTORY, BERLIN 1908-1909 and GROPIUS AND A. MEYER, FAGUS FACTORY, ALFELD-AN-DER-LEINE, 1911- Image sources: Magdalena Droste, *Bauhaus Archiv: Bauhaus, 1919-1933*. Taschen, Berlin, 2002, p.14

COLUMBIA CIRCLE HOUSES FOR ASIA REALTY CO. - 76 plots, 1929

The high demand of plots outside the International Concessions for luxury buildings determined the Shanghai Municipal Council to build 60 kilometres of Extra-Settlement Roads, all in favour of the city’s development. Under the protection of Anglo-American administration, the areas outside the International Concessions became idyllic suburban environment for wealthy Shanghai citizens.

⁹⁴ Ibid 4, p. 76

⁹⁵ Kenneth Frampton: *Modern Architecture, a Critical History*. Thames & Hudson Ltd, London, 1992, p.111

Frank Raven (an American civil engineer) came to Shanghai to build a financial empire based on crediting, insurance and property business. His Asia Realty Company was dealing strictly with the development of projects. After Hudec designed seven houses for the company (in the western part of the French quarter- Route de Sieyes, Route Dufour), in 1929 Raven started another project, called the **COLUMBIA CIRCLE** (70.000 square meters on the crossroads of Amherst Road and Columbia Road). The area was divided into 76 single plots. The houses were having the same layout and internal organization of the main functions, easy adaptable to changes. Clients could choose from a wide range of styles: English Cottage, Spanish House, Italian Villa, California, San Clemente, San Diego, Colonial, Florida, Hollywood and a variety of plans within each type. The Company's slogan was: "We'll turn your ideas into reality." Further changes (like increasing the size of the building, or adding an extra space) may be applied on the chosen model (*"Asia Realty's architect, Mr. Hudec, is happy to satisfy every need."* Hudec's adaptable designs had a huge success, offering a cultural and national diversity to the international community living in the city, *"designed to satisfy every taste and purse."*(The Shanghai Sunday Times 1929)⁹⁶

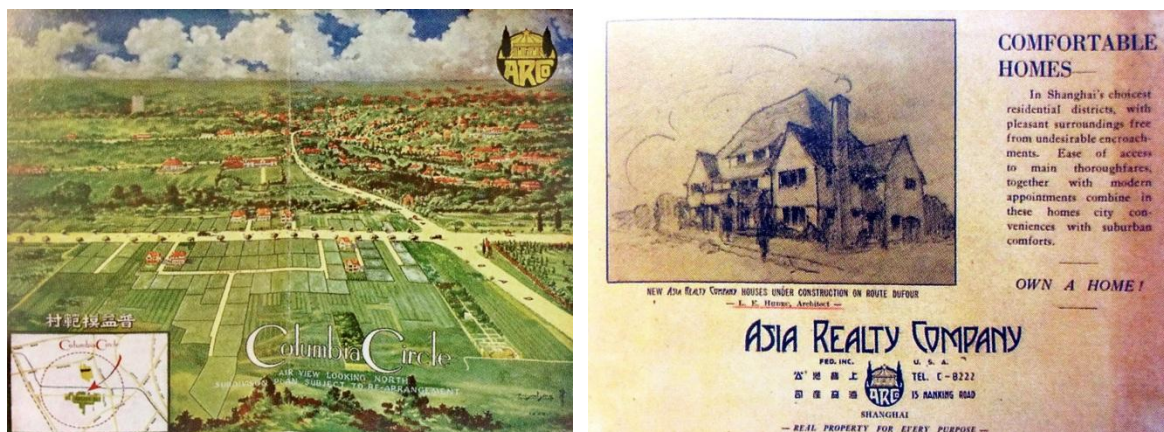
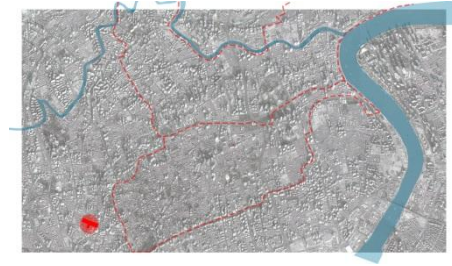


Fig. 90. COLUMBIA CIRCLE ADVERTISEMENTS- Image source: Luca Poncellini – Júlia Csejdy: *LÁSZLÓ HUDEC. Masters of Architecture*, p.59-60

The advertisements of the Columbia Circle were all describing the characteristics of the homes in their pleasant environment: *"Comfortable homes"*, *"Own a house"*, *"If...dreams came true!"*, *"Green lawns...budding trees---flowering shrubs"*, *"Shimmering sunlight- pure air and a garden of peace"*, *"A garden is a beautiful thing..."*, *"Golden rays from a setting sun..."*, *"Healthily tired after a hard day's*

⁹⁶ Ibid 1, p.63

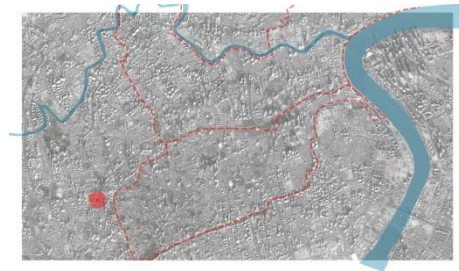
romp...". The services, the urban infrastructural development and law enforcement were all sustained by the Shanghai Municipal Council.



Fig. 91. HOUSES FOR COLUMBIA CIRCLE PROJECT, HUDEC'S SKETCH AND VIEW- Image sources: Luca Poncellini – Júlia Csejdy: *LÁSZLÓ HUDEC. Masters of Architecture*, p.60-61

SUN KE HOUSE, SHANGHAI, 1929-1930

Sun Ke⁹⁷, one of the most important representatives of the cosmopolitan political and cultural elite of the 1920s and 1930s, he contributed significantly on modernising the municipal institutions and transforming the city, all based on his former education and western models.



While working on the Columbia Project, Hudec designed a new house for his family on Columbia Road, near the 76 plots. The design is much more mature than the former house of the Hudec family. Traces of modern forms appear, although the main sources of inspiration for the Spanish style house were Neo-Gothic and Art Nouveau. As the house was designed by the architect for himself, the details are very well studied (like the small niches as seen in the plan) and the exterior ornamentation was reduced to the maximum. The pointed arches, a Gothic style element Hudec liked to integrate in his designs in the second half of the 1920s century, create elegance and mystery (seen on the portico's openings, on windows and on chimney-tops).

⁹⁷ Sun Ke, born in 1891, is the son of Sun Yat-Sen (already discussed his important role in the history of China). He returned to China after finishing his studies in the United States.



Fig. 92. SUN KE HOUSE, NEO-GOTHIC (first row) and ART NOUVEAU (second row) details- Image sources: Luca Poncellini – Júlia Csejdy: *LÁSZLÓ HUDEC. Masters of Architecture*, p.72-73 and internet

In 1930, before he could finish the construction, Sun Ke asked Hudec to sell him the house. He could not turn down his offer, and his generous gesture led to a fruitful cooperation between the two (like the design for the Chiao Tung University or the Moore Memorial Church).

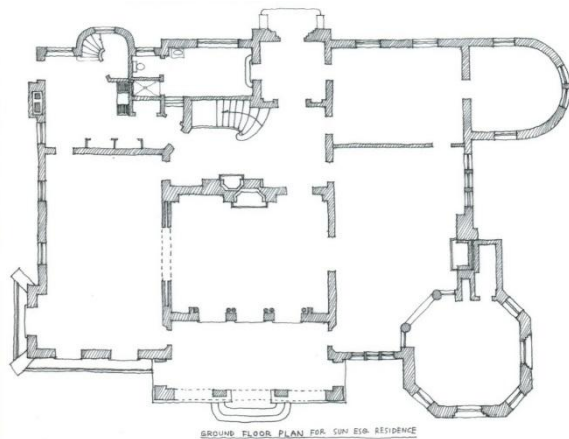


Fig. 93. SUN KE HOUSE, floor plan- Image source: Jánossy Péter Samuel– Deke Erh: *Life and Work of HUDEC LÁSZLÓ- The Real Homo Ludens*, p.76

The three level brick with wooden roof structure building has an interesting internal organization and plan, combining rectangularity with two round and octagonal towers, surrounded by a nearly three hectare park. The ground floor hosts the living, the reception rooms, the kitchen, the dining-room with fireplaces and two stairs (one from the kitchen only for the supply of the upper levels). The first floor and the attic are occupied by a second living area with terraces, for the private use of the family, and by the bedrooms.

CHURCH COMMISSIONS, SHANGHAI 1926-1931

As said before, Hudec had a preference for gothic. Besides Sun Ke's residence, he used elongated pointed arches in various designs, such as in his Church Commissions.

Since the first years of the establishments of the international settlements in Shanghai, the west was constantly sending missionaries to the city. Soon, all the monastic orders had local representatives. Religion was very well integrated into the Chinese way of thinking. Hudec received two important commissions.

The first one, the **CATHOLIC COUNTRY CHURCH (CHAPEL CEMETERY CHAPEL)**, located on the outskirts of the city, designed in 1925 and completed in 1926, is still standing today, well restored and preserved. Its main characteristics are: monumental mass built of simple rectangular shapes and main cupola supported by four columns, a clearly Neo-Byzantine-Romanesque formula, reinterpreted by Hudec with gothic elements (elongated pointed arches), creating a lofty and modern 20th century design.

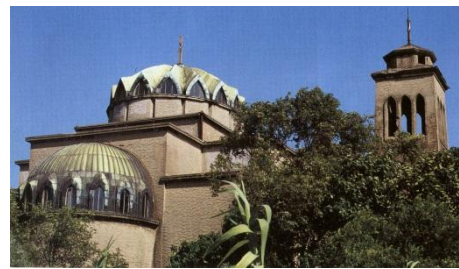


Fig. 94. CATHOLIC COUNTRY CHURCH, recent image- Image source: Jánossy Péter Samuel– Deke Erh: *Life and Work of HUDEC LÁSZLÓ- The Real Homo Ludens*, p.68



Fig. 95. CATHOLIC COUNTRY CHURCH, exterior views and interior cupola- Image sources: Luca Poncellini – Júlia Csejdy: *LÁSZLÓ HUDEC. Masters of Architecture*, p.76-77

The second Church commission was the **MOORE MEMORIAL CHURCH** (present name Mu'en Tang), Shanghai 1926-1931, on the corner of Tibet Road and Hankow Road (now 316 Middle Xizang Road), a very central location, just across from the People's Square (the old Race Course). The American J. M. Moore made a donation for refurbishing and rebuilding The Methodist Church in this new location, in the memory of his daughter. The complicated task of the architect was to incorporate in the design various requirements: a hall with a capacity of 3.000 people for the Eucharistic ceremonies, a small ambulatory and an open-air pavilion for other events (concerts etc.).

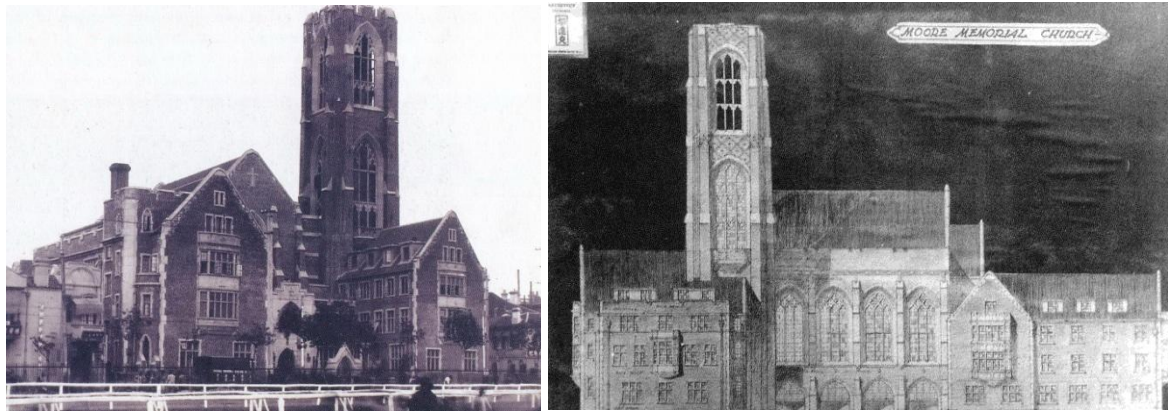
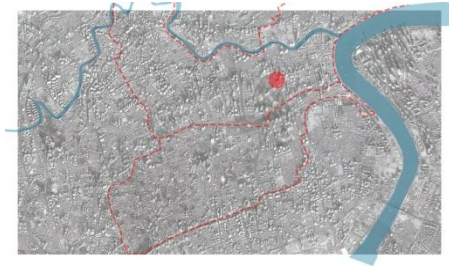


Fig. 96. MOORE MEMORIAL CHURCH, street view and elevation- Image sources: Luca Poncellini – Júlia Csejdy: *LÁSZLÓ HUDEC. Masters of Architecture*, p.77

The three level building had a reinforced concrete structure. The framework was produced and imported from England, the Eastern Iron Works Company. The main inspiration for this church was Gothic architecture and its main characteristics: pointed arches⁹⁸ for the openings, door and decorated windows; vaulted ceilings; tall, light and airy interior due to the use of large, bright windows.

*“The style adopted for the new church is known as Collegiate Gothic and great care has been taken to preserve the richer tradition of the old world cathedral architecture, although equal pains have been taken to make it thoroughly modern” (The Shanghai Evening Post 1929).*⁹⁹

The main entrance of the Gothic brick elevation is completely built of stone which creates a very interesting connection. Brick and stone were the two major finishes,

⁹⁸ The gothic pointed arches and vaulted ceiling were used for both decorative and practical reasons (the pointed arches distributed the forces of the heavy ceilings and could support much more weight than simple pillars).

⁹⁹ Ibid 1, p.75

used in correlation all over the elevations. The building had subtle decorations, on one hand, the pointed arches of the openings, windows and doors were adorned using gothic inspiration, but, for the overall facing brick façade, Hudec used, for the first time, a special pattern created by the laying of bricks, adding dynamism and variety to the simple wall. This brick pattern goes all the way until the top of the 42-metres high tower, with no pointed cap, but a kind of battlement (“teethed bastion”) finishing with a huge cross.

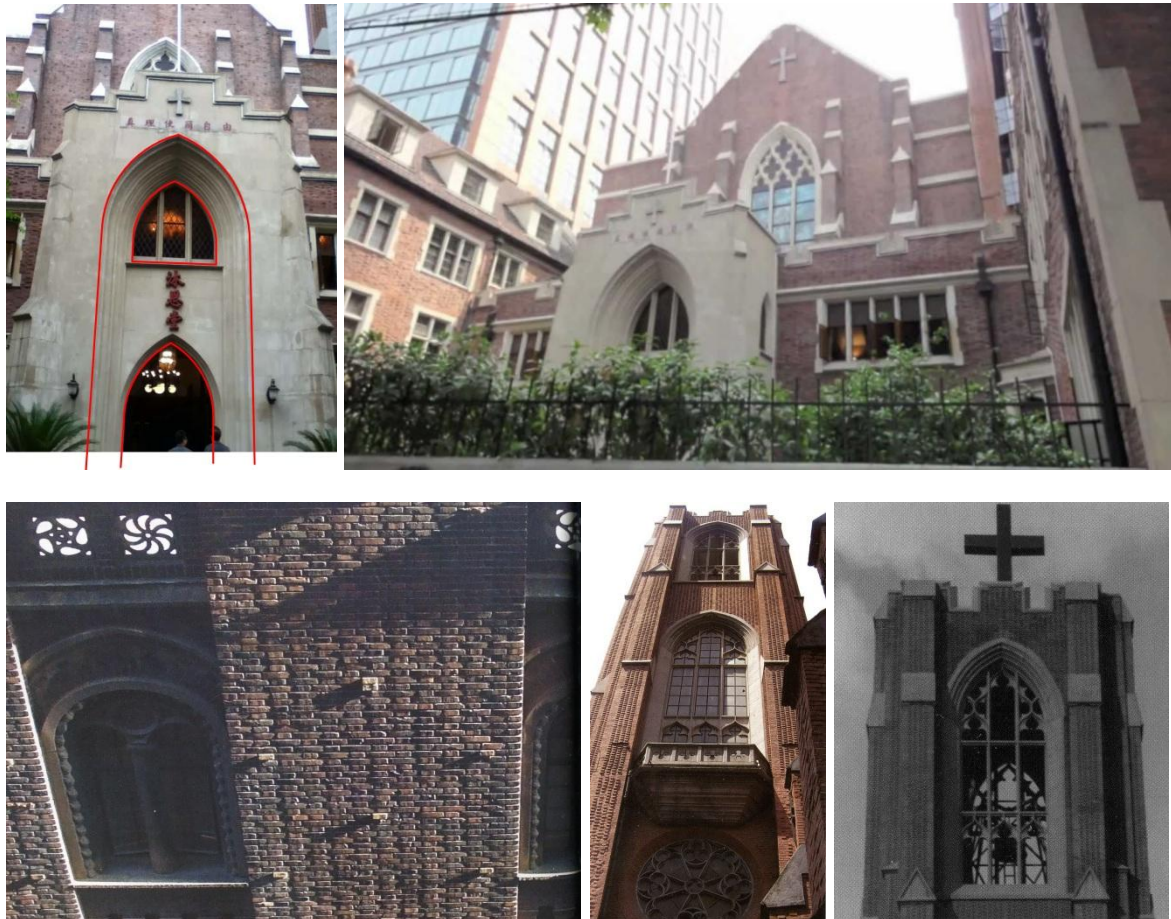


Fig. 97. MOORE MEMORIAL CHURCH, main entrance, brick pattern and tower- Image sources: internet and Jánossy Péter Samuel– Deke Erh: Life and Work of HUDEC LÁSZLÓ- The Real Homo Ludens, p.84-87

The organization of the functions and building parts on the site is quite particular. The floor plan of the three naves church does not follow completely the Gothic examples; instead, the church ends with a straight wall with a huge Gothic arch in front of it and a Gothic balcony facing the audience, just above the altar. The pleasant and majestic interior environment of the church is also an excellent auditorium for concerts, choir competitions, oratories (the choir and the organ are in the back space).

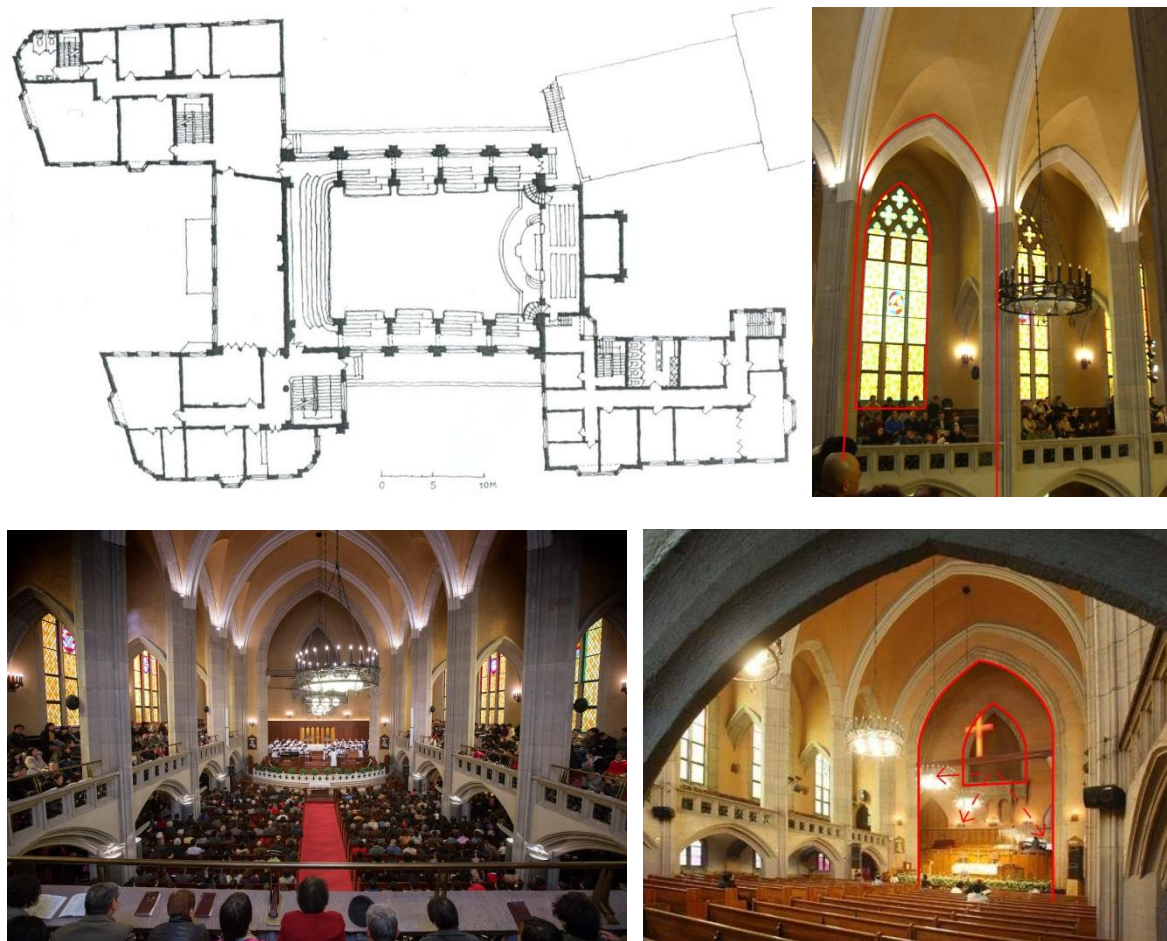


Fig. 98. MOORE MEMORIAL CHURCH, plan, interior views with gothic arches- Image sources: Jánossy Péter Samuel– Deke Erh: Life and Work of HUDEC LÁSZLÓ- The Real Homo Ludens, p.87 & internet

The church, inaugurated on 16 March 1931 in memory of Reverend Moore, still stands today, surrounded by tall buildings. It has survived through hard times during the Second World War- occupied by the Japanese Army and after the war, it hosted a secondary school.



Fig. 99. MOORE MEMORIAL CHURCH, today's view with surroundings- Image source: internet

“This was the second church in China which got back its church function in 1979 after the period of the Cultural Revolution. Today it is used and maintained by the Chinese Christian Community. It has more function than just being a congregation place. It accommodates the offices of the church, the

parish priest, and serves as an ecclesiastical education centre, too. It was declared a monument in 1991. The reconstruction was finished at the end of 2009.”¹⁰⁰

HUDEC’S FAMILY SECOND HOUSE, SHANGHAI, 1930-1931

Since he had sold the house to Sun Ke, Hudec decided to build a new house for his family (since they already had three children¹⁰¹), on 57 Columbia Road (now 129 Panyu Road), near the Columbia Circle area. The plot and garden were bigger than the one on Luzerne Road. Possibly according to his wife Gisela Meyer’s wishes and German origins, the house was designed using a traditional Tudor style¹⁰² inspiration, characterised by *fachwerk*¹⁰³ structure, left apparent on the exterior façade, and steeply inclined roofs (typical for specific English type houses). This style was popular in Germany and northern part of Hungary.

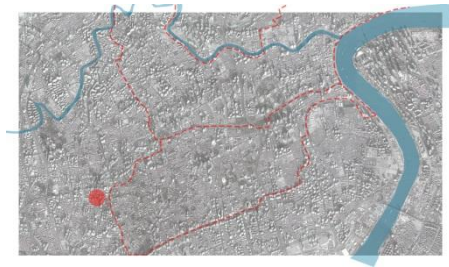


Fig. 100. PICTURES OF GISELA MEYER AND THEIR THREE CHILDREN IN FRONT OF THE HUDEC’S SECOND FAMILY HOUSE- Image source: Luca Poncellini – Júlia Csejdy: *LÁSZLÓ HUDEC. Masters of Architecture*, p.64

¹⁰⁰ Ibid 4, p. 87

¹⁰¹ Martin was born in 1923, Theodore in 1925 and Alessa in 1928 in Munich.

¹⁰² *Tudor style* (emerged during the Tudor period 1485-1603): houses and buildings with typically apparent timber frame structure filled with adobe on basketry or brick. In the late 19th century and 20th century, the *Tudor Revival architecture* appeared as based on a revival of aspects of the former Tudor style. Main characteristics for identifying the *Tudor Revival style* are: emphasis on the simple, rustic aspects of Tudor architecture (imitating medieval cottage or country houses), steeply pitched roofs, timber frame, tall mullioned windows, high chimneys, overhanging first floors above pillared porches (called *jettied*), dormer windows, etc.

¹⁰³ *Fachwerk* architecture: is a type of construction found in both urban and rural areas of Germany, Switzerland, northern France and England. The bearing structure is timber frame filled with adobe on basketry, masonry (brick, stone) or wood planks. The typical German *fachwerkhaus* usually has a foundation of stone or brick, up to a couple of meters high (which is also the case of Hudec’s house).



Fig. 101. THE HUDEC'S SECOND FAMILY HOUSE, view from the garden and the site plan showing a sun study throughout the year - Image source: Luca Poncellini – Júlia Csejdy: *LÁSZLÓ HUDEC. Masters of Architecture*, p.62

The spacious house had three stories, living room, study and kitchen on the ground level, bedrooms on the top level. A later extension housed the garage and Hudec's studio. The orientation and position of the house was well studied according to the site and cardinal points. The main entrance was in the back. The apparent dark wood frame and brick were used in contrast with the white plaster of the walls, giving the house a romantic, charming atmosphere of a medieval English cottage. The high big red-brick chimneys stood at each end of the sloping roof, covered by slate tiles. Slender Gothic windows are mixed with the round arched door on the ground floor. The house is almost symmetrical. A big garden lies to the south, a real paradise for the children and grownups (the house and garden was always full of people, playing sports or relaxing). Alessa remembers the large garden parties her parents used to host for the Austro-Hungarian community every summer, the adventures and games she played with their brothers. Alessa's childhood mirrors the one of the Shanghai-born British writer J.G. Ballard¹⁰⁴, who lived with his family near the Hudec's, in a wealthy garden villa at 31 Amherst Avenue which still exists today (due to its close position, it is possible that the house belonged to the Columbia Circle). Ballard is the author of *"Miracles of Life"* and *"Empire of the Sun"*. In the latest, his semi-autobiographical novel, he writes about his own experience as a young boy, in Shanghai's atmosphere, before and during the Second Sino-Japanese War, which later merged into the greater conflict of Second World War: *"He was glad to see that Amherst Avenue was filled with the cars of Europeans leaving for their Christmas parties. All over the western suburbs people were wearing fancy dress, as if Shanghai had become a city of clowns,"* these luxury quarters, where foreigners were living *"an American style of life"*, were surrounded

¹⁰⁴ James Graham "J.G." Ballard, born in Shanghai 15 November 1930- London 19 April 2009, was an English novelist, short story writer and essayist.

by Chinese neighbourhoods full of poverty and misery, just like oasis in the dessert. The experience of the young Ballard, separated from his parents in the streets of the city, full of chaos and corpses and imprisoned in the Japanese concentration camp, are all detailed in his novel.

Fig. 102. FORMER RESIDENCE OF J.G. BALLARD, ON 31 AMHERST AVENUE- Image source: internet <https://ssl.panoramio.com/photo/98075954>



The interior of the house, as seen in archive photos, show tasteful refined decorations, like exquisite cabinets, build in furniture, lamps, parquet flooring, moulded ceiling, mosaic tiles on the floors, high decorated exposed wood structure.



Fig. 103. INTERIORS OF THE HUDEC'S SECOND FAMILY HOUSE, archive photos- Image sources: internet <http://www.idealshanghai.com>

They lived in this house until the autumn of 1938 (at that time, their two sons were studying in Canada, and the family didn't need so much space anymore), and it was rented by a German consul. The house suffered serious damages through time, mainly because of negligence and abandon, but still preserves a lot of original elements: the same windows, stairs, or even the original handle of the wardrobe. After it has been declared a monument in 2005, and the celebration of "The Year of Hudec" in 2008 (organized by the Consulate General of Hungary in Shanghai, as a unique opportunity to rediscover Shanghai's cultural heritage), a complete restoration followed. In 2013, on the 120th anniversary of Hudec's birth, his former house opened to the public, hosting the "Hudec Memorial Hall", a permanent exhibition of the architects work and life.



Fig. 104. FORMER RESIDENCE OF HUDEC'S FAMILY, 2012 before the restoration- Image sources: internet: <http://chinarhyming.tumblr.com>



Fig. 105. FORMER RESIDENCE OF HUDEC'S FAMILY- NOW "HUDEC MEMORIAL HALL", 2014 after the restoration- Image sources: internet

CONCLUSION OF LASZLO HUDEC'S FIRST STAGE IN HIS INDEPENDENT CAREER – CLASSICISM AND ECLECTICISM

His second residence was one of Hudec's last projects belonging to his **first period**, described as a constant continuity of **Classicism and Eclecticism** designs, for a variety of clients, of different nationalities (westerners and Chinese) and cultural backgrounds. Through the Joint Savings Society project, Hudec gained the local recognition and trust of the Chinese elite. They preferred to work with him, not only because of his talent but mainly because of his political neutrality. Due to his nationality, he did not belong to any great foreign power and did not enjoy the benefits of extraterritoriality (which were lost after the break-up of the Austro-Hungarian Monarchy). Without any legal protection, Hudec had to be very careful

not to enter in any conflict with his Chinese clients (even a small car accident was a real treat to him, since he could not rely on the help of the mixt court of Shanghai or could hardly expect any sympathy from the Chinese judicature). *“Never making a mistake”* became Hudec’s principle. He was very meticulous in all his projects, designing every single detail, including the furniture, and had constant control on the construction sites: function, technique, economy, and aesthetics were key characteristics. Planning and execution were inseparable (an experience he gained while working with his father) and his buildings that are still standing today, are pure evidence that his designs are meant to last. Although his architectural theoretical knowledge included the latest modern trends (Adolf Loos and Bauhaus views), he *“was prudent and did not join any Avant-garde movements but experimented with their aesthetic and technological innovations in his private practice.”*¹⁰⁵ Like I said in the introduction, he was aware of Frank Lloyd Wright’s activity, and like Antonín Raymond, he disagreed with the way he was imposing his designs and ideas, no matter the taste or real need of the client. Raymond and Hudec always designed their projects for and with the clients, analysing and filtering the requirements depending on environmental characteristics and wishes.

*“He felt at home with a wide array of architectural styles, always choosing the one that best suited the taste of his client. He worked like an extremely dextrous tailor who makes clothes to measure, in all sizes and designs, from any material and in any quantity. His ultimate aim remained the same throughout his career: to satisfy his clients as best as he could. [...] Hudec believed that the architect must serve the client and the community.”*¹⁰⁶

The designs he made in this first phase of his career were all eclectic. This required extensive and vast knowledge. His theoretical background acquired in the Universities years helped him greatly. He owned a wide library and in order to be always up-to-date, he was subscribed to the most popular architectural journals of the 1920s (*Architectural Forum*, *The Architectural Record*, *Der Baumeister*, diverse Italian publications, Hungarian architectural journals and periodicals- *Magyar Építőművészet*, *Magyar Művészet* and *Tér és Forma*). Besides that, he travelled constantly, always with his sketchbook and camera. He began travelling during his University years, then in 1921, while working with Curry, he made a six month Europe study trip, and after his situation in Shanghai was more certain. He travelled yearly with his family, partly to escape from the Shanghai’s intolerant summer heat. Two main destinations put a mark on his later development (as we will see later):

¹⁰⁵ Ibid 1, p.79

¹⁰⁶ Ibid 1, p.79-80

the 1928 visit to the Weissenhof-Siedlung exhibition in Stuttgart, Germany, where he studied modern houses and the 1929 trip to New York and San Francisco, where his main objective was studying the sky-scrapers. During these study trips he learned a lot, as seen in his drawings below, he was interested in details, atmosphere, volume, new modern trends and old architecture styles.

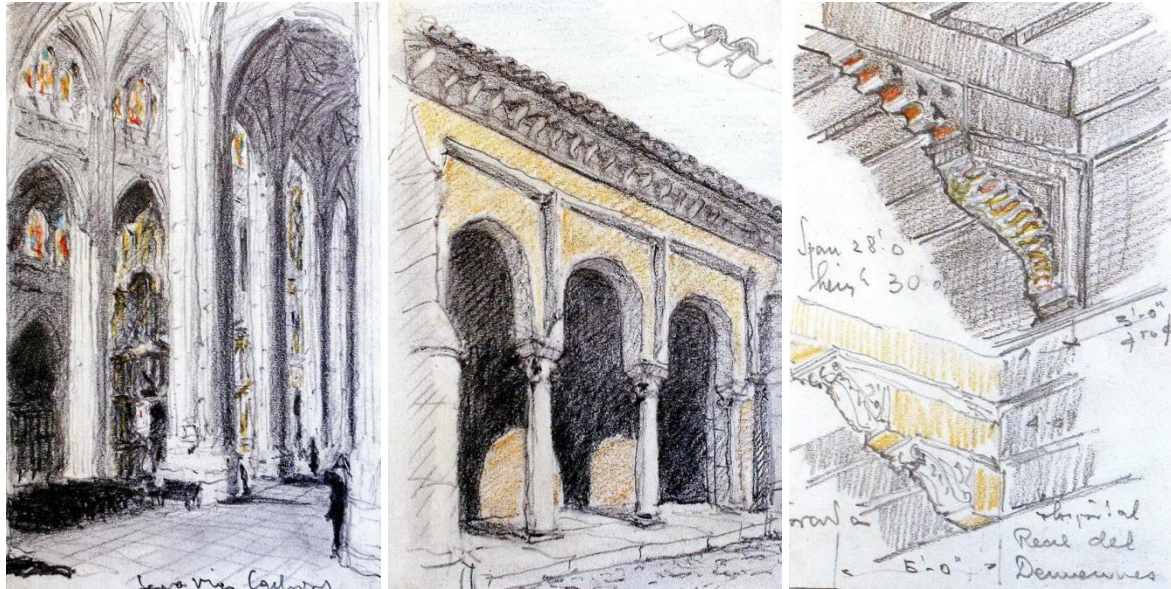


Fig. 106. HUDEC'S EUROPE TRAVEL DRAWINGS FROM SEGOVIA, CORDOBA, GRANADA- Image source: Luca Poncellini – Júlia Csejdy: *LÁSZLÓ HUDEC. Masters of Architecture*, p.80-82

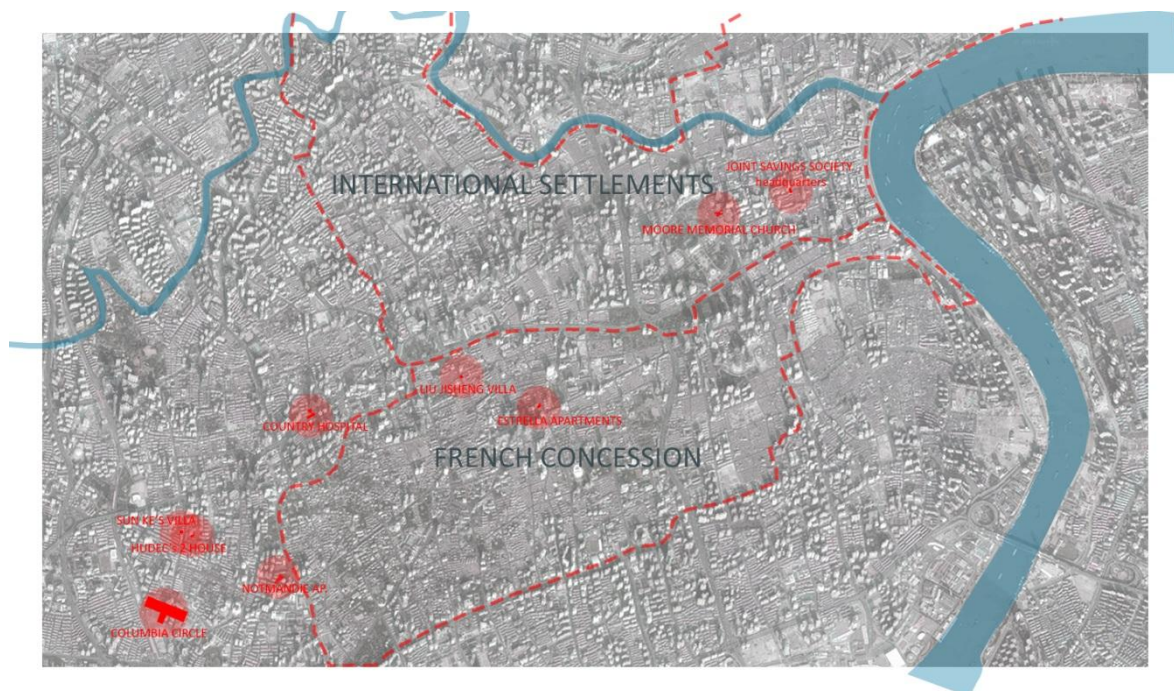


Fig. 107. MAP SHOWING AN AERIAL IMAGE OF 2015 SHANGHAI - LOCATION OF MAIN PROJECTS DONE BY HUDEC IN HIS FIRST PERIOD OF HIS INDIVIDUAL OFFICE- CLASSIC AND ECLECTIC BUILDINGS (STILL EXISTING TODAY)- Study made by the author

MAIN DIFFERENCES BETWEEN HUDEC'S WESTERN AND CHINESE CLIENTS

Hudec's vast knowledge, complexity and diversity of style attracted the western clients, who came to him with a particular style in mind, most of the time according to their nationality or personal preference (for example the residential buildings he designed for Asia Realty or the Estrella Apartments).

The Chinese clients had different demands, but all towards the country's need and wish to modernise. The projects made for them followed a clear direction based on Modern European Architecture, especially on the aesthetic and technological innovations of German Architecture (for example his second own house, Joint Savings Society Headquarters or Moore Memorial Church). Modernity and elegance were key characteristics for the Chinese clients, in opposition with the strength, arrogance and opulence of the foreign power designs, which were at that time invading the city.

5.3 LÁSZLÓ HUDEC, TRANSITION PERIOD – BETWEEN OLD AND NEW STYLES (1930-1933)

In the case of his Chinese clients, since they were demanding more modern and elegant designs, Hudec felt more free to follow his own taste and own version of modernity. All this started after the second half of the 1920s, with the Joint Savings Society Headquarters and Moore Memorial Church designs. Expressionism¹⁰⁷, or rather said North German Expressionism, was then the language of Modern architecture in Shanghai, making a step away from the Eclecticism invasion.

“From the second half of the 1920s the plans Hudec made for Chinese clients increasingly showed the influence of the latest trends of German architecture, i.e. Expressionism renewing the North European and Gothic traditions, which was manifest in dark brick-clad facades, vertical character and pointed arches.”

The gothic pointed arch, stripped of its original structural function, was now used for windows and door framing. It became key characteristic of the Expressionism trend, together with the use of protruding columns, vertical pilaster strips for the elevations. One of the first examples in this matter was the ten storeys building in Düsseldorf, designed in 1925 by Paul Bonatz¹⁰⁸ for the Stumm Concern. This building was wide published, and it was for sure a source of inspiration for Hudec's later designs. Another source of inspiration for Hudec's brick buildings in Shanghai was the architecture of Fritz Höger¹⁰⁹, the Chilehaus from Hamburg 1924, also wide published in that time, and Anzeiger-Hochhaus from Hannover 1927. Hudec was attracted by Höger's ambition to create a modern version of the traditional architectural methods and materials used in Hamburg.

¹⁰⁷ *Expressionist architecture* developed in Europe during the first decades of the 20th century, a movement developed right before the First World War, which stopped its natural evolution. It is something more gothic than classic; uses novel materials- glass, brick or steel in different ways than before; unusual, distorted forms that create emotional effects, sometimes inspired by natural biomorphic forms, such as caves, mountains, crystal and rock formations. Expressionist architecture had a specific variant named *Brick Expressionism* that uses brick, tiles or clinker bricks as the main visible material for finishes. This style was created in Germany and was largely used in the 1920s.

¹⁰⁸ Paul Bonatz (1877-1956) was a German architect, member of the Stuttgart School, believed in form expressing function.

¹⁰⁹ Johann Friedrich (Fritz) Höger (1877-1949) was a German architect from Northern Germany, known for his Brick Expressionist style of architecture (use of clinker bricks, vertical and horizontal elements, eaves and stepped floors)



Fig. 108. STUMM-KONZERN BUILDING, DESIGNED BY PAUL BONATZ IN 1925, Expressionist office building with protruding columns and brick elevation- possible source of inspiration for Hudec- Image sources: internet

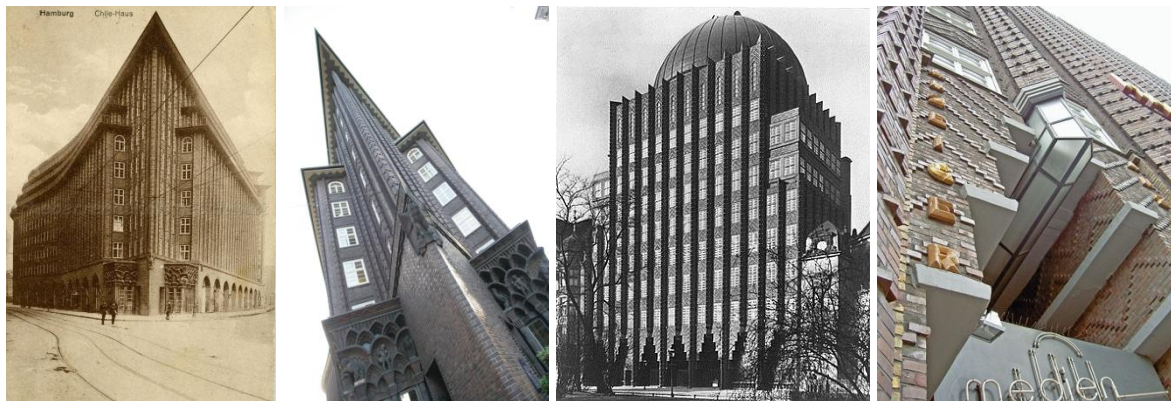


Fig. 109. FRITZ HÖGER'S BRICK EXPRESSIONIST DESIGNS- CHILEHAUS from Hamburg 1924 and ANZEIGER-HOCHHAUS from Hannover 1927- Image sources: Internet

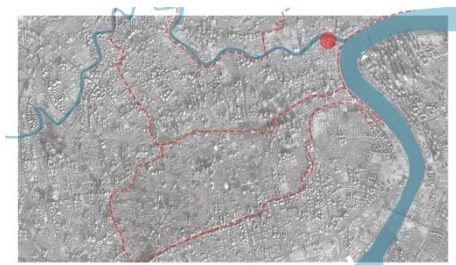
Hudec was making constant efforts for his repatriation and for receiving his Hungarian citizenship (all his long struggle with the authorities is detailed in Annex 1- Hudec's Autobiography). He cared deeply for his family at home, supporting them financially and even invited them to join him in Shanghai. This was the case of two of his younger sisters, Márta and Edit, who were meant to work as nurses at the Country Hospital; and his younger brother Géza, who joined his office in 1929. Géza was studying architecture at Budapest Technical University but due to his bohemian way of life and no paternal control (having their father passed away), never finished his studies. Hudec tried to help his brother and arranged for him to spend six months in America, to gather life experience, before joining him in Shanghai. The economic situation in America was pretty bad and with all the connections Hudec had, Géza could not find any architectural job. Instead he took English lessons and worked different temporary jobs. He arrived in Shanghai in June

1930 and soon started helping his brother in the studio. Since that moment slight differences appeared in the way Hudec designed, most certainly after his own visit to America to study sky-scrapers and Géza's young visions, inspired by New York's modern Art Deco tall buildings. These study trips put a mark on their architectural development. He was displaying his interest in vertical motifs, one of the main characteristics of the before mentioned style. The plan Hudec had for his brother suffered a dramatic shift. Hudec's young and beautiful wife, Gisela, fell in love with the younger brother, spending much of their free time together, wandering the streets of the city, while Hudec was working late in the office. The poet and writer István Jánosy (Hudec's cousin and son of Jolán Hugyecz), wrote about this moment in Hudec's life in his volume *"Távolodó arcok 'Retreating faces'"*:

*"In order to avoid complication Géza moved out of his brother's house and left the studio. He found another job and lived in rented accommodation in the Chinese quarter. Somehow he had had enough of white people. His girlfriend was a charming Chinese teacher and being a cat lover he acquired more and more cats, but, as a follower of Gandhi, he did not get rid of them. His other passion was motorbikes. He won one medal after the next, as he used to in ski-jumping. Then his bowels ruptured again. He was operated on but could not be saved and he died at the age of 26 [on 23 February 1933] ..."*¹¹⁰

CHRISTIAN LITERATURE SOCIETY FOR CHINA AND CHINA BAPTIST PUBLICATION SOCIETY twin building, SHANGHAI, 1930-1932

The two missionary publishers, the Christian Literature Society for China (established in Shanghai in 1887) and the China Baptist Publication Society (which opened its centre in Shanghai in 1899, printed and disseminated the Holy Bible) contributed significantly to the



spreading of western religion by publications all over China. In 1930, Hudec received the commission to design two adjacent buildings to host the central office for the two publishers. The location was beyond the Bund, near the meeting of the Suzhou Creek and Huangpu River, on the Museum Road and Yuen Ming Yuen Road (now 128 Huqiu Road, 209 Yuanmingyuan Road). The complex was named "The True Light Buildings". The two buildings are very similar in architectural style and proportions, but still have some differences regarding the elevations and top storeys.

¹¹⁰ Ibid 1, p.90 and Ibid 4, p.42

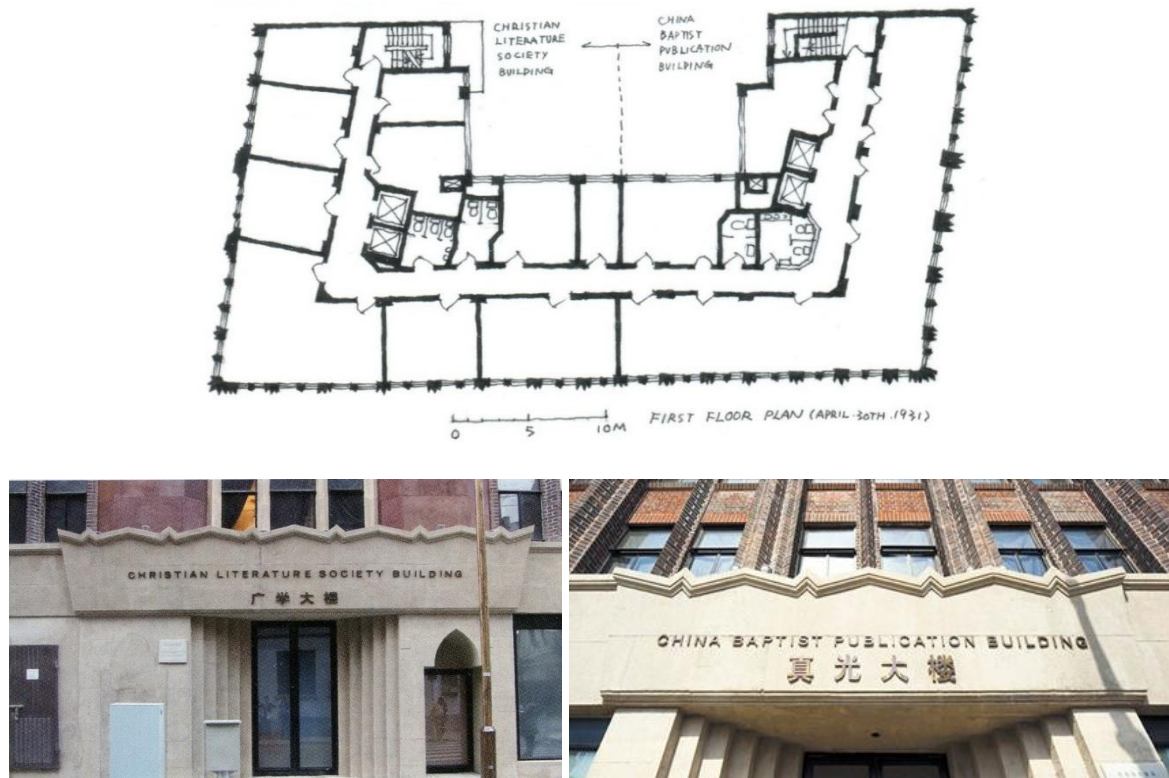


Fig. 110. PLAN OF THE COMPLEX AND DETAIL OF THE TWO ENTRANCES – Image sources: Jánossy Péter Samuel– Deke Erh: *Life and Work of HUDEC LÁSZLÓ- The Real Homo Ludens*, p.94, internet

The U shape plan of the building is symmetrically divided between the two owners. The floors have an internal corridor with staircases at the ends and facades in three directions, towards west, south and east. For the Christian Literature Society for China the two top storeys of eight are stepped back from the facades. For the China Baptist Publication Society, this is a little different; the top three levels are stepped back from the façade (to create terraces), emerging towards the middle tower.



Fig. 111. SKETCH AND ELEVATIONS OF THE PROJECT, first two images belong to the Christian Literature Society on Museum Road and the last image belongs to the China Baptist Publication Society on Yuen Ming Yuen Road- Images source: Luca Poncellini – Júlia Csejdy: *LÁSZLÓ HUDEC. Masters of Architecture*, p.86-87



Fig. 112. THE THREE SIDES OF “THE TRUE LIGHT BUILDINGS”, west, south and east elevations - Images source: internet and Luca Poncellini – Júlia Csejdy: *LÁSZLÓ HUDEC. Masters of Architecture*, p.87-88

North German Brick Expressionism is a clear influence in Hudec's design. The elevations were of brown-red brick articulated by densely vertical protuberant columns with sharp profile. The Art Deco¹¹¹ tips of the columns were white artificial stone sculptures. The entrances were concave, ziggurat style. Different treatments and materials were used for the façades; the art deco approach of the ground floor is in opposition with the Brick Expressionism finish of the rest of the building. *“Originally the lower part of the building had the same artificial stone cover as that of the tower.”*¹¹² The oversized classical triumphal arch made of artificial stone, from above the Christian Literature Society entrance, was the curved ornamental detail that characterises the monolithic art deco appearance of the whole structure. This building is Hudec's prime example of using Art Deco motifs and details in his buildings, a clear influence of his study trip to America and of his brother Géza. Since László Hudec's studio reached its highest number of staff (64 people), the office moved to the two top floors of the building, where it remained until 1947, when Hudec was forced to leave China. The building was renovated in 2007.

¹¹¹ Art Deco is a stylistic movement that appeared in France after World War I. It is named after the Exposition Internationale des Arts Décoratifs held in 1925, Paris. It is an eclectic style that embraced both modern and traditional ideas, a combination of technological advancements and new material enriched with ornamentation (hard-edged, low relief designs, geometric shapes including chevrons and ziggurats and stylized floral and patterns). Rectangular blocks arranged geometrically were intersected by curved ornamental elements. Its appearance was always monolithic with decorative motifs. Entrances were surrounded by elaborate pilasters and pediments, or were adorned with reeding- convex decoration or fluting- concave decoration. On the top roof, they usually had a tower like structure.

¹¹² Ibid 4, p.94



Fig. 113. CHINA BAPTIST PUBLICATION SOCIETY BUILDING - stepped upper levels with terraces, tower and Art Deco decorations- Image sources: internet and Jánossy Péter Samuel– Deke Erh: Life and Work of HUDEC LÁSZLÓ- The Real Homo Ludens, p.94

During that period, Art Deco buildings were rising all over the world, especially in America. It became the typical style used in the skyscrapers design.

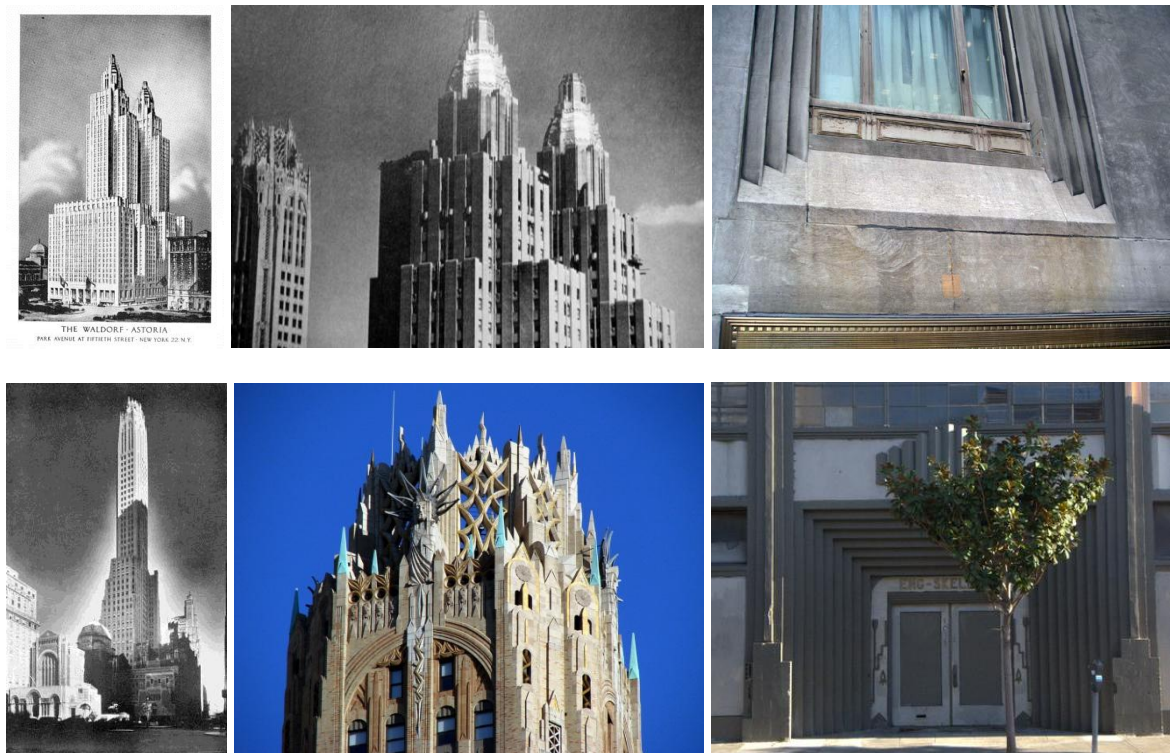
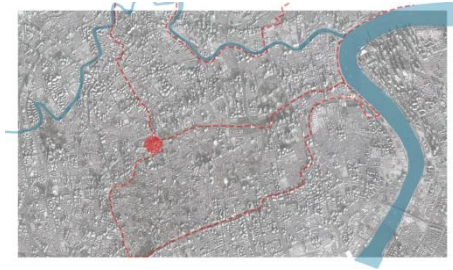


Fig. 114. AMERICA'S ART DECO BUILDINGS IN NEW YORK CITY- The Waldorf Astoria Hotel 1929-1931 (view and details), General Electric Building 1929-1931 (view and detail of the over-adorned tower), Building in Soma 1930- Image source: Internet

THE NEW GERMAN LUTHERAN CHURCH, SHANGHAI, 1930-1932

The New German Lutheran Church, unfortunately demolished in 1980 (as a consequence of the Cultural Revolution when cultural and religious sites were ransacked), was situated on the corner of Avenue Haig and Great



Western Circle, just outside the western border of the foreign concessions. In 1930 Hudec received the commission to design a new and bigger Lutheran church for the Deutsche Gemeinde. At that time, Géza was still helping his brother in the office. It is most certainly that he played a role in the design of the church.

The design was intended to please all the Germans living in Shanghai. To recreate their homeland style, Hudec used the new German trend regarding religious architecture. The elegant North Germany Brick expressionism with Art Deco elements is mixed with a rather modern and interesting approach, regarding site and interior functional organization. The building has a reinforced concrete structure. The bell tower and the triangle shape entrance were rotated by 45 degrees from the main church. The entrance had three-arched gateways and was placed in the middle of the church. The central nave is defined by a monumental hall shape.

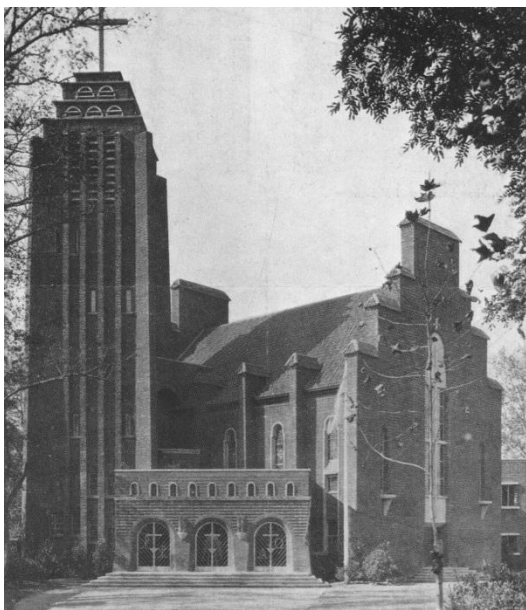
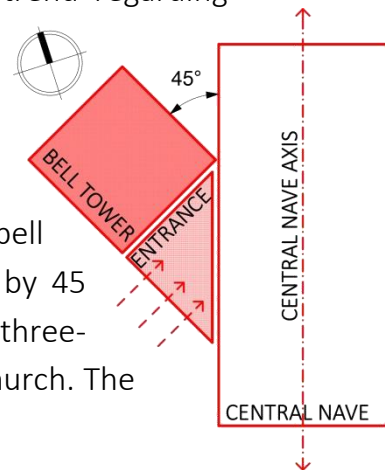


Fig. 115. THE NEW GERMAN LUTHERAN CHURCH, main view and entrance and SCHEMATIC ORGANIZATION PLAN (study made by the author)- Images source: Luca Poncellini – Júlia Csejdy: LÁSZLÓ HUDEC. *Masters of Architecture*, p.89-90

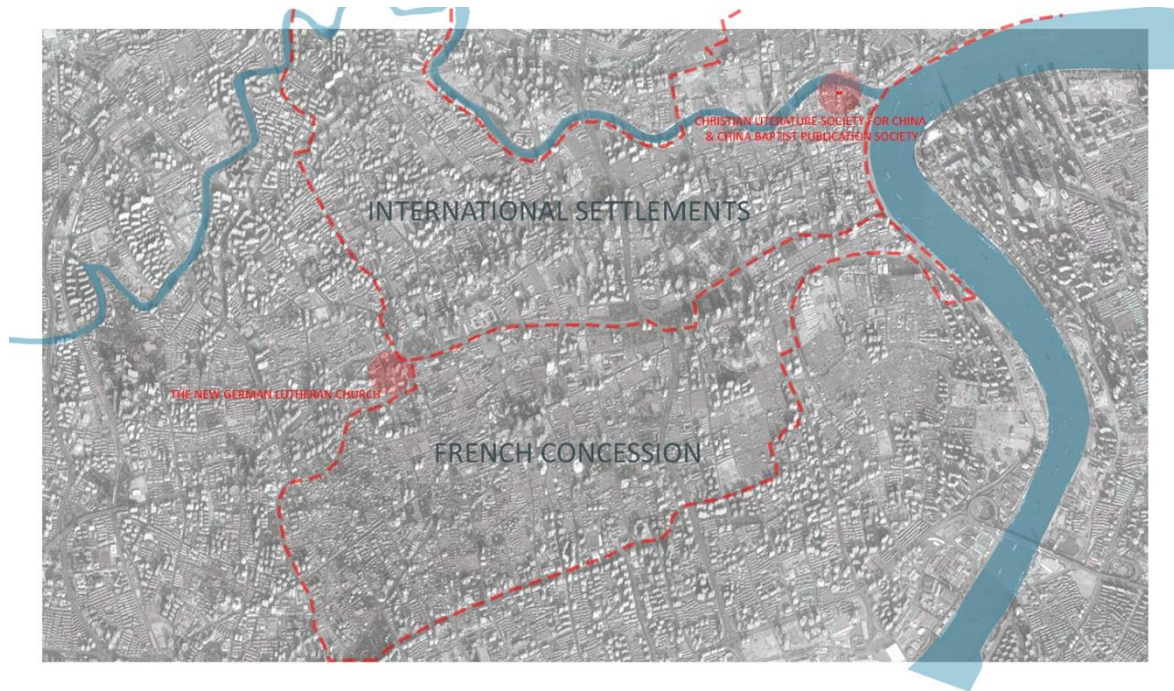


Fig. 116. MAP SHOWING AN AERIAL IMAGE OF 2015 SHANGHAI - LOCATION OF MAIN PROJECTS DONE BY HUDEC IN HIS TRANSITION PERIOD (STILL EXISTING TODAY)- Study made by the author

From this point, Hudec's transition period interfered with his modernism period, his last and most important phase for the development of the principal aim of the thesis. His prestigious buildings, as Park Hotel and Grand Theatre, are not entirely designed using a modern style, but more a mixture between Modernism, Expressionism and Art Deco. Because of their novelty in form and technologies used, these buildings can be considered huge steps away from his eclectic phase, marking the beginning of a new era, filled with local and international recognition. The next chapter will analyse the modernity in Hudec's last and more important designs in Shanghai.

6

APPROACH TO MODERN ARCHITECTURE

- 6.1 ANTONÍN RAYMOND'S MODERN APPROACH FOR TOKYO'S RECONSTRUCTION AFTER THE GREAT KANTO EARTHQUAKE OF 1923 (1923-1937)
- 6.2 LÁSZLÓ HUDEC 'S ART DECO AND MODERN ARCHITECTURE (the 1930's)
- 6.3 ANTONÍN RAYMOND AND LÁSZLÓ HUDEC, SHORT CONCLUSIONS AND COMPARISON BETWEEN THEM AND THEIR WORK BETWEEN THE WARS

CHAPTER 6 APPROACH TO MODERN ARCHITECTURE

6.1 ANTONÍN RAYMOND'S MODERN APPROACH FOR TOKYO'S RECONSTRUCTION AFTER THE GREAT KANTO EARTHQUAKE OF 1923 (1923-1937)

Raymond's trajectory towards modern architecture was much more direct and straight, as compared with Hudec's long road. Raymond continued with his architectural innovations and remained outside the expansionist policy in which Japan entered at the time. In Manchuria and in the occupied territories of China and Korea, only militaries and associated Japanese architects were allowed to build. They were fully developing cities like Harbin, Dairen and Hsinking (now Chanchung).

Life seemed to pass peacefully when an event marked the career of Raymond. It was the great earthquake from the first September of 1923 on a quiet Saturday. The strong earthquake surprised everyone. The architect was surprised by the catastrophe in his office, but he and all his staff escaped. Later, near Shinagawa Station he located Noémi who was running towards the office, hoping to find his husband there.

The Raymonds reacted very calm to the chaos. Almost all the buildings in Tokyo have been strongly damaged. Tokyo was burning. After a few days, many districts were still burning. It was very difficult to travel from one side to the other of Tokyo because most of the bridges were down. The atmosphere was terrifying as there were lots of dead bodies all around the city, floating on the canals. The Japanese remained calm, friendly and tried their best in helping and protecting the foreigners and each other's.



Fig. 117. THE TREMENDOUS DEVASTATION IN TOKYO BY EARTHQUAKE AND FIRE- Image source: internet: <http://www.theatlantic.com/infocus/2011/03/1923-kanto-earthquake-echoes-from-japans-past/100025/>

The Imperial Hotel survived the earthquake and became like an armed camp where diplomats could find refuge and protection by a quickly organized corps of former American servicemen reserve officers. Antonin Raymond was one of the officers. He was extremely interested and pleased he could help.

Overwhelmed by the magnitude of the damage and the large number of victims, he was personally involved in humanitarian aid, transporting the injured in his own little car, a French Mathis.

“The force of the earthquake had twisted the railroad tracks sideways and up and down like huge snakes. Roads had large and small cavities and cracks and were partly blocked... We did the best we could to transport refugees to remote parts of Tokyo, often in my little car carrying six or more people on the running boards.”¹¹³



FIG. 118. TOKYO SHORTLY AFTER THE EARTHQUAKE, THE IMPERIAL HOTEL IN THE TOP RIGHT- Image source: internet: http://en.wikipedia.org/wiki/File:Imperial_Hotel_FLW_14.jpg

After 10 days of hard work in the service of the Emergency Corps at the Imperial Hotel, Raymond returned to the office, starting to work regularly. The people from

¹¹³ Ibid 36, p.97

his staff came back one by one. *“Some of them came with nothing but underwear. They had lost everything and were not able even to get in touch with their families.”*¹¹⁴ After such a catastrophe, they started to work on the reconstruction of the town as fast and hard as they could. First of all, a general surveillance of the buildings that they already built and the ones in the process of building was deeply needed. Surprisingly, most of the projects built were intact, with no damage whatsoever, like the Viscount Shinpei Goto residence or the Hoshi School.

Step by step the normality re-establishes and the activity of the studio becomes hectic to rebuild everything. The construction techniques used like the ones by Josiah Conder and the first British architects based on reinforced brick, are validated. The North American metal constructions used among others for the big department stores Marunouchi, were unacceptable for such efforts and should be removed or reconsidered. From that moment, the anti-seismic structural concern is a major preoccupation of the Raymond's studio and in almost all his works will refer to it.

After the horrible earthquake, Noémi left Tokyo for New York, to recover and rest. Antonin, on the other side, went on a study trip to China, admiring works of art and the beautiful monuments and delightful residences from Peking.

Engaged in the reconstruction of the city, the Raymond office had to design different types of building, residential, educational, healthcare, sport and recreation clubs, diplomatic and consular.

RESIDENTIAL BUILDINGS – WOOD AND CONCRETE

TEMPORARY RESIDENCE OF AMBASSADOR PAUL CLAUDEL, TOKYO, 1923

The old French Embassy was completely destroyed by fire. Paul Claudel was then the French Ambassador. After the earthquake, Raymond was asked to build temporary residences for a few foreigners. Between them was Paul Claudel, a very pleasant and understanding client. He asked for a temporary house and chancery among the ruins of the former Embassy, in a beautiful mature garden just across the Takebashi Bridge from the Imperial Palace, with old trees and a shrine.

¹¹⁴ Ibid 36, p.97



Fig. 119. TEMPORARY RESIDENCE OF AMBASSADOR PAUL CLAUDEL, TOKYO, 1923, view from the garden- Image source: Antonin Raymond: *Autobiography*, p.101

Although there were almost none available material for building, Raymond improvised, using “*salvaged material*”, and the result was a charming little wood residence. Claudel tells about it, that “he enjoyed this little house more than any other residence he had ever lived in”. For the orientation of the house, Raymond followed the rules of Japanese traditional residential architecture. The principal living areas have south orientation, where the sun shines in the winter and the dominant winds come from in the summer and the entrance on the western side. The living room has aside a kind of gallery formed by a series of light fabric curtains. The sun and daylight entering the room through the curtains unify the area and creates the effect of the shoji screens. The house opens to the natural environment from outside through large windows allowing beautiful views of the park, glimpses of plants and trees.

For the Raymonds, these wooden residences they had designed in the period after the earthquake reflected the hard studies they made before, analysing traditional Japanese wood frame houses. This was the ideal occasion for them to develop a modern dwelling, with open living areas connected closely to each other and to the natural environment, a deeper understanding of traditional forms and customs of living.

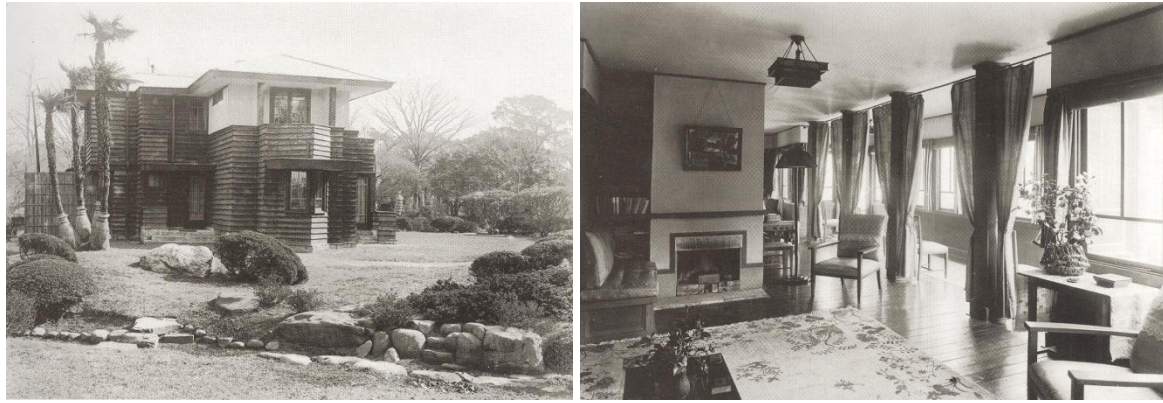


Fig. 120. TEMPORARY RESIDENCE OF AMBASSADOR PAUL CLAUDEL, TOKYO, 1923, view from the entrance facade and interior of the living-room- Image source: *Crafting a modern world, the architecture and design of Antonin and Noemi Raymond*, p.111

THE ITALIAN EMBASSY VILLA FROM CHUZENJI, 1928

This villa is one of the few building still standing although it was supposed to last for about 10 years. The wood structure was built in 1928 on the east shore of the Lake Chuzenji, with a spectacular view, surrounded by vegetation. The living room opens up to the lake through a spacious veranda with large windows (a reinterpretation of the traditional Engawa), creating a deep connexion with the surrounding nature. Thanks to a master carpenter it is completely out of wood, structure, finishing and carefully studied details. This was a great opportunity for the Raymonds to experiment working with a traditional material, widely encountered in the design of the Japanese villas and houses, the cedar-bark siding. They mixed traditional techniques with new developed ones.



Fig. 121. THE ITALIAN EMBASSY VILLA FROM CHUZENJI, location – Images source: Google maps, edited by the author



Fig. 122. THE ITALIAN EMBASSY VILLA FROM CHUZENJI, plan, view from the lake, main entrance, north side view with the interior terrace and exterior and interior details – Images source: internet and Antonin Raymond: *Autobiography*, p.120

REINANZAKA HOUSE 1923-1924

One of Raymond's important moments of his early career came with the opportunity to design his own house, which he named **Reinanzaka House (1923-1924)** after the name of the area in Tokyo.

The Great Kantō Earthquake destroyed their Japanese- style house in Shinagawa, Tokyo. For an architect, the disaster opened new roads, new opportunities in the construction area. The family recovered quickly. Thanks to a client, **Dr. Rachel Read**, anxious to build a house for herself, she offered half of the excellent property in **Reinanzaka** to the Raymonds. The wonderful location was on one of the highest hills overlooking Tokyo.

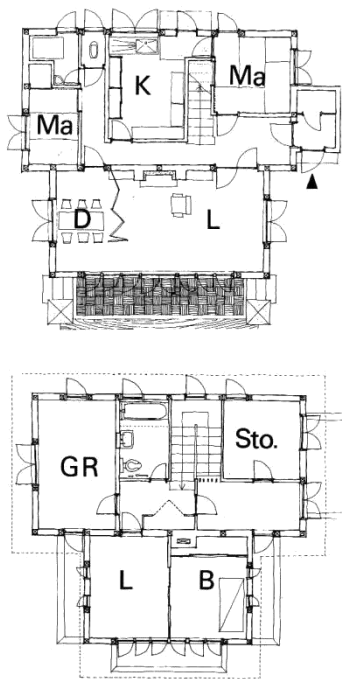


Fig. 123. Dr. RACHEL READ HOUSE FROM REINANZAKA 1924 - Image source: Antonin Raymond: *Autobiography*, p.103



Fig. 124. REINANZAKA HOUSE OF THE RAYMOND FAMILY 1924, east street facade - Image source: Kurt G. F. Helfrich and William Whitaker: *Crafting a modern world, the architecture and design of Antonin and Noemi Raymond*, p.97

Build completely of reinforced concrete, Reinanzaka House constituted a huge step away and liberation from Frank Lloyd Wright's mannerism and a real precursor of modern architecture. Like everything Raymond designed after Kanto Earthquake of 1923, the house had an earthquake proof structure of reinforced concrete. The exposed concrete was without any cement mortar or any other finishes which emphasized Raymond's belief that "there is inherent beauty in concrete and it has its own character if studied and understood"¹¹⁵. He created a monolithic enclosure surrounding the house and garden. The configuration was striking because it wasn't similar to his former designs and neither to local production. For the organization and separation of the functions (the living areas from the servant's areas), he articulated three aisles in a "U" shape plan.

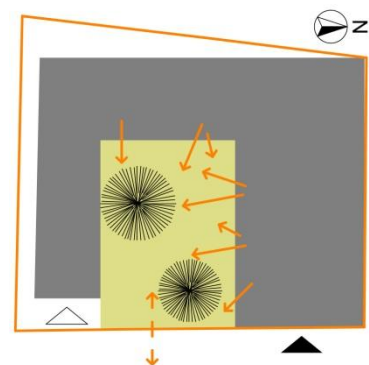


Fig. 125. THE "U" SHAPE PLAN OF THE REINANZAKA HOUSE and openings towards the garden - study made by the author

¹¹⁵ Antonin Raymond: *Concrete for New Designs*. The Architectural Record 79, January 1936, p.7

“Raymond’s own house was remarkable in a number of ways. It was one of the first occasions on which a concrete frame was detailed so as to recall traditional Japanese wooden construction, a mannerism which was to become the architectonic touchstone of Japanese Architecture after Second World War.”¹¹⁶

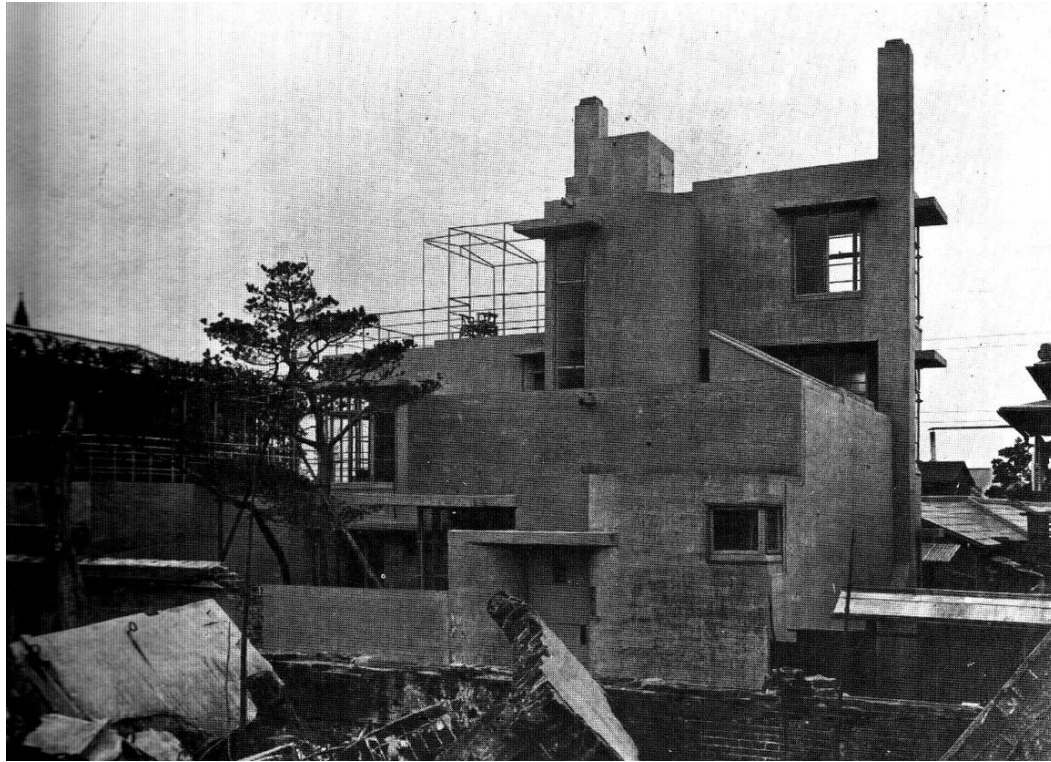


Fig. 126. REINANZAKA HOUSE OF THE RAYMOND FAMILY 1924, view from the ruins of the 1923 earthquake - Image source: Antonin Raymond: *Autobiography*, p.106

Raymond explains that the flexibility and the south orientation of the living spaces, the position of the windows which provided good ventilation and natural illumination and the principle of using only natural materials without any processing, were all inspired from the traditional Japanese examples. Because every room had proper orientation to the south and access to its own garden, the theme of the windows became quite important. There appeared some necessary details, above the windows “the overhang (eyelid) “which was not only aesthetically but had the main purpose of preventing direct sunlight in summer but admitted it in winter, and, not least, it was like a reinterpretation of the veranda (engawa), which has the role of the transition space between inside and outside and protection from the bad weather. These concrete canopies “eyebrows” situated over the windows became one of the principles of modern design. In Raymonds attempt to integrate into his design elements taken straight from the local vernacular, the rain water

¹¹⁶ Ibid 94, p.258

was evacuated in a particular way, by ropes, instead of usual Western gutters. Apart from concrete, the house has metal fenestration and tubular steel trellises.

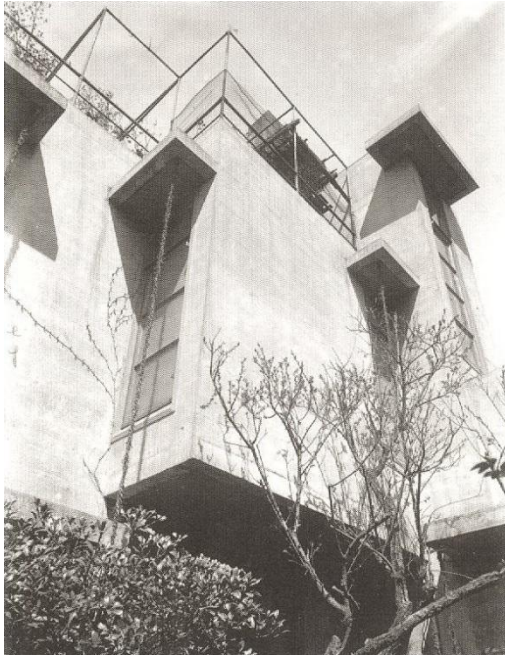


Fig. 127. REINANZAKA HOUSE OF THE RAYMOND FAMILY 1924, detail of the concrete eyebrows and of the ropes for evacuating the rain water, looking up from the garden- Image source: Kurt G. F. Helfrich and William Whitaker: *Crafting a modern world, the architecture and design of Antonin and Noemi Raymond*, p.68

Because of the innovations and modern materials used in the design of the house it required specialized workers. The difficult task was to make the construction and every detail of the house with Japanese workers and artisans. It was a big success for both parts *"We readily and gladly accepted any ideas that the Japanese carpenters and masons suggested, and learned as much from them as we taught them, or perhaps more."*¹¹⁷ The Japanese workers were very skilled and they immediately tried to incorporate this new material. *"Raymond's concrete walls at Reinanzaka resonated with the thick earthen walls of kura"*¹¹⁸ (Japanese storehouses) and were readily embraced by Japanese laborers. *Skilled in wood construction, they assembled finely crafted formwork, that imprinted the concrete surface with the distinctive grain of Japanese cedar. "*¹¹⁹ He carefully detailed and textured the concrete surfaces. So, the simple grey concrete was transformed by Raymond with this method into an art of work and would become typical for the Japanese Modernist Architecture of the 1950's.

¹¹⁷ Ibid 36, p.102

¹¹⁸ Kura (倉 or 蔵) are traditional Japanese storehouses. They are commonly durable buildings built from timber, stone or clay used to safely store valuable commodities – Information from Wikipedia

¹¹⁹ Ibid 33, p.67-68

*"The reasons for natural finished concrete are both practical and aesthetic. [...] From the aesthetic point of view [...] Naturalness is more beautiful than artificiality. Simplicity and clarity are more beautiful than complexity. Economy is more beautiful than wastefulness both of spaces and materials and all those aesthetic qualities must stem from the functions of the structure both practical and aesthetical."*¹²⁰

The geometry of the house is interesting because it combines straight with round lines and surfaces, from the exterior to interior. The main entrance for example opens up to the visitor, like a cone that absorbs the people leading them to the doors. In the living room, the silhouette of the spiral stair is charming and connects all the levels. The stair is integrated in the living area from the ground floor, like a sculpture dominating the design of the room and continues to the upper floors, creating an independent volume with a curved shape that intersects the rectangular form of the house, creating a unified composition of volumes. Raymond used the concrete's plasticity and its capacity to create flat planes or these dynamic forms. The choice of combining these forms was not only made to follow some principles of the International Style modernism, but to create an environment suited for the needs, life and work of the Raymond family, all this mixing local traditions with European comfort.

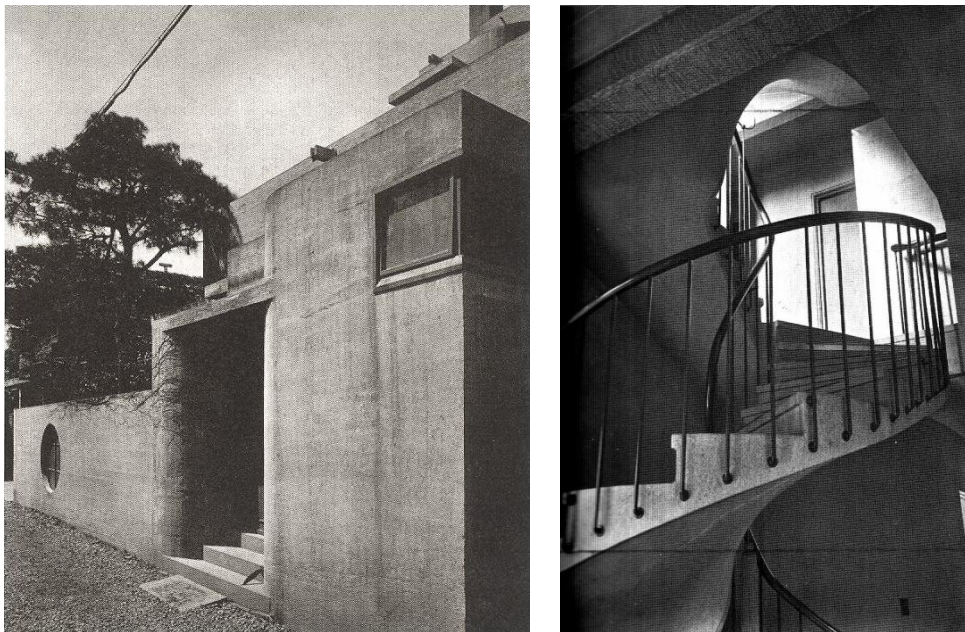


Fig. 128. REINANZAKA HOUSE OF THE RAYMOND FAMILY 1924, the main entrance and the spiral stair - Image source: Kurt G. F. Helfrich and William Whitaker: *Crafting a modern world, the architecture and design of Antonin and Noemi Raymond*, p.38 and Antonin Raymond: *Autobiography*, p.107

¹²⁰ Antonin Raymond: *Natural Concrete Finish and Reasons for its development*. LAARK, 1961, p.4

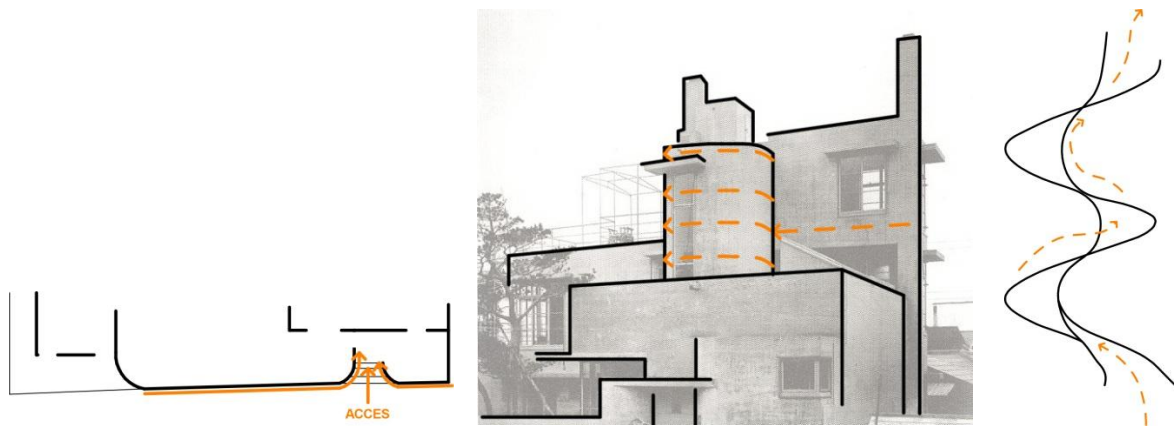


Fig. 129. REINANZAKA HOUSE OF THE RAYMOND FAMILY, the concrete's plasticity - study made by the author

Regarding the access, it is well known, from the rules of the traditional Japanese house, the necessity of the entrance gate's placement in the yard which has to have a different axis from the one entering the house, making them invisible to each other through a wall, a screen, vegetation and so on. This process of the shifted access is designed to prevent harmful influences and bad luck which are thought to propagate only in a straight line. In the Reinanzaka's house case, the main access from the street has a different axis from the axis of the living area entrance.

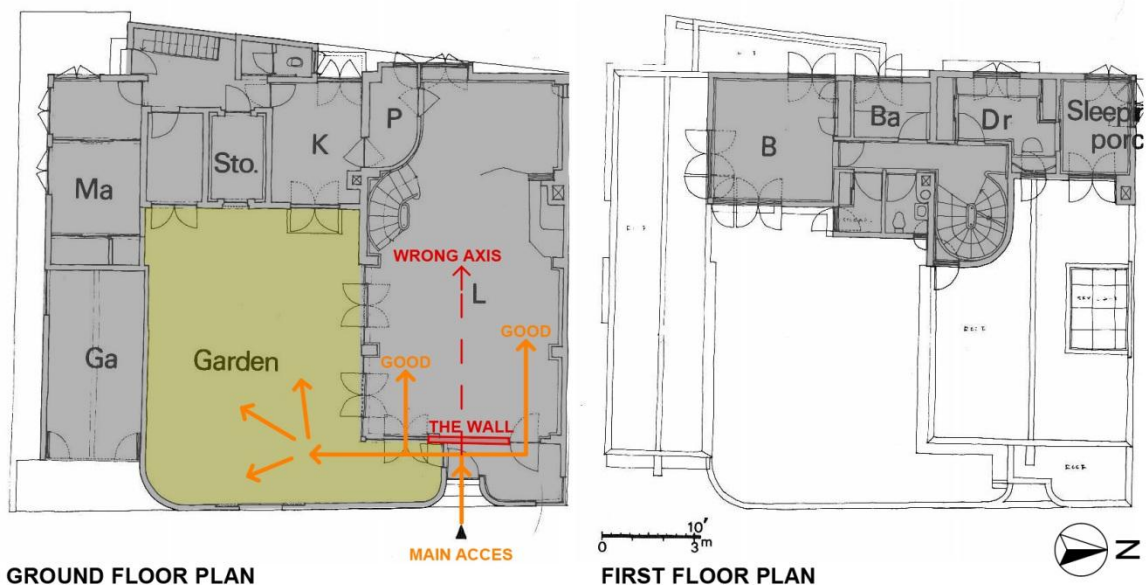


Fig. 130. REINANZAKA HOUSE OF THE RAYMOND FAMILY, plans and study of the existing axes and the change of the direction - study made by the author

The round opening integrated in the concrete enclosure that surrounds the interior garden and house can have different meanings. It is the only round window/opening from the entire house. It connects the exterior with the interior courtyard of the house. Passing near the massive wall, you can have a short glimpse

towards the interior green oasis and the asymmetrical Japanese pines. From the interior the view changes, through the round opening one can see the outside life of the town. Here I can remember Christopher Alexander's 134 Pattern – the Zen View.

"If there is a beautiful view, don't spoil it by building huge windows that gape incessantly at it. Instead, put the windows which look onto the view at places of transition – along paths, in hallways, in entry ways, on stairs, between rooms.

*If the view window is correctly placed, people will see a glimpse of the distant view as they come up to the window or pass it: but the view is never visible from the places where people stay."*¹²¹

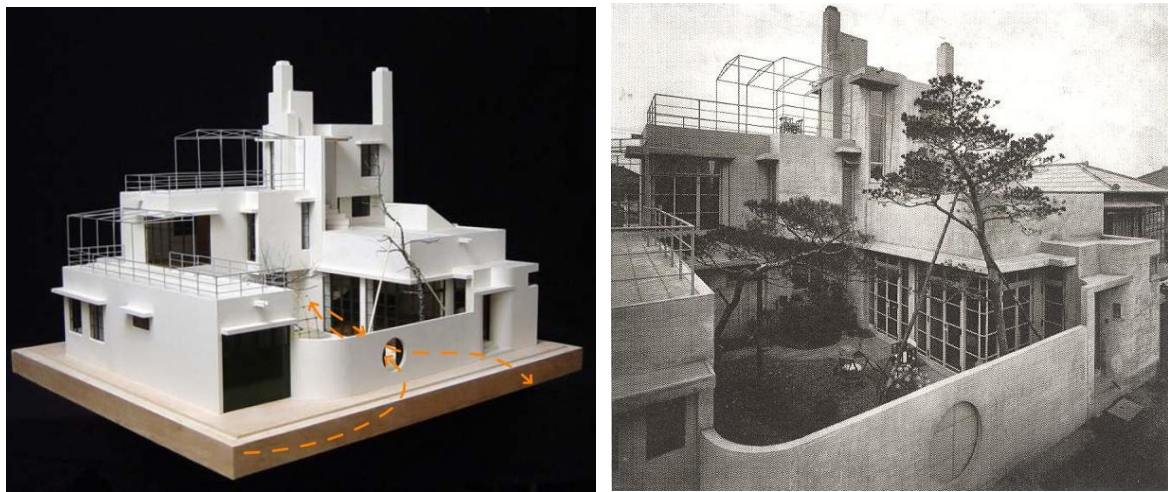


Fig. 131. REINANZAKA HOUSE OF THE RAYMOND FAMILY, 3D model and south and east facade - Image source: Kurt G. F. Helfrich and William Whitaker: *Crafting a modern world, the architecture and design of Antonin and Noemi Raymond*, p.38 and Antonin Raymond: *Autobiography*, p.69

For the interior, all the unnecessary decoration and furniture were removed *"The only ornament in the building was the structure itself, revealing the columns and the beams and in every way expressing the ideas which finally prevailed in contemporary design philosophy."*¹²² The pure exposed structure (typical of the Japanese traditional houses) was an issue that followed him through his entire career and particularly wrote about it in various essays: *"Structural beauty is best shown in Japanese structure"* in 1953, *"A column is a column, a beam is a beam, undisguised and unornamented, but doing its work perfectly"* in 1938.

¹²¹ Christopher Alexander, Sara Ishikawa, Murray Silverstein: *A Pattern Language: Towns, Buildings, Construction*. Oxford University Press, 1977, p.642

¹²² Ibid 36, p.101

The Raymonds designed everything, starting with the furniture, the textiles, the folding screens, the garden, electrical fixtures and so on. The interior was in advance of its time by the standards of The International Style, since one of the pieces of furniture designed by them was a cantilever tubular steel chair, antedating the ones designed by Mart Stam and Marcel Breuer. Later, he discovered the fragility of these chairs under the weight of a rather heavy Japanese visitor, a sumo fighter.

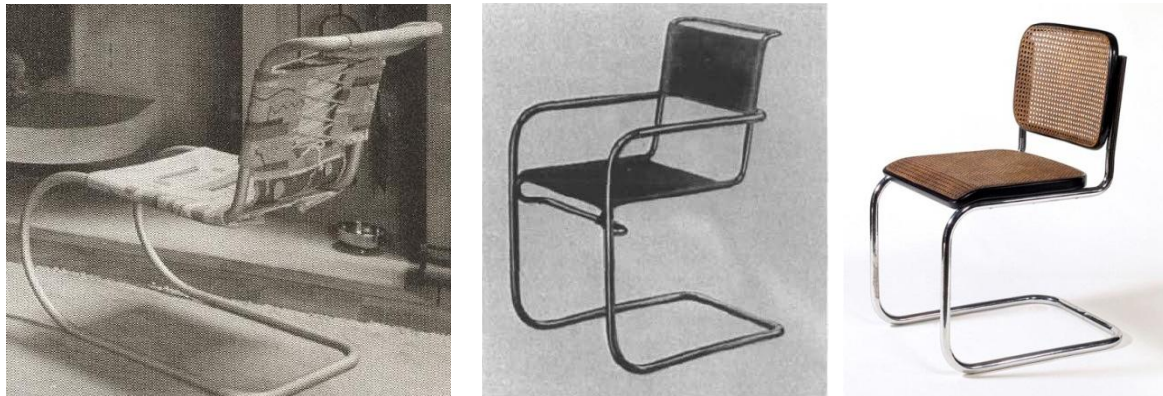


Fig. 132. BENT STEEL PIPE CHAIRS: first chair is designed by Antonin Raymond in 1924, second and third by Marcel Breuer in 1927-1928 – Image source: Charlotte & Peter Fiell: *1000 Chairs*, p.109



Fig. 133. INTERIORS OF THE REINANZAKA HOUSE, living and dining area, stair, fireplace, folding screens, studio - Image source: Kurt G. F. Helfrich and William Whitaker: *Crafting a modern world, the architecture and design of Antonin and Noemi Raymond*, p.102, 100, 99, 102

With all this, Raymond tried to reproduce as well as he could, with modern techniques, the ancient and simple character, the "sabi" of the Japanese spirit ("sabi" meaning the beauty of natural patina and aging).

The Raymonds private Reinanzaka House stayed intact until 1937 when they left Japan and sold it. Unfortunately it suffered a lot during the war and because of the new owners lack of interest in respecting and understanding its true value as a milestone in the history of modern architecture. It was completely demolished in 1994.

By the time of the Reinanzaka house construction he was not aware of its own contribution to the modern architecture and did not promote himself or the house as modern. But his friend Paul Claudel did that in his essay *"A la maison d'Antonin Raymond àTokyo"* published in the *Nouvelle Revue Française* in November 1927. It was only much later, on April 1960, in an interview with the famous Japanese architect Kenzô Tange (1913-2005) on modern architecture in Japan, that Raymond said he conceived modern architecture around *"defined concepts and principles which the young architects in Europe laid down at the beginning of this century and in which I participated."* He speaks about his constant admiration for Japanese traditional architecture and the way he was deeply inspired by it: *"I tried to learn from it, grateful for its existence and realizing that it contained absolute principles [...] which were always, are and will be the same, immutable, unchangeable and which must guide us in trying to attain true beauty in architecture design.[...] The simplest, the most natural, the truly functional, the most direct and the most economical only, is truly divinely beautiful. To attain that one must design from inside out, honesty, not from outside in."*¹²³ Giving a specific example for the same audience, Raymond explained how *"modern architecture got a beginning when I designed my own house behind the present American Embassy. This was in 1924."*¹²⁴

Paul Claudel particular admiration for the house can be seen in the following excerpt from his essay:

"Nothing sadder than our rectangular window, which seems made less for the taking in of air and light than for driving them out with its multiple shield of stingy glass and curtains. The Japanese House to the contrary, by the shelter of its eaves and verandas which protect it from the brutal aggression of wind and shower, and by the variable play of its light screens, opens up the entire

¹²³ Ibid 33, p. 308

¹²⁴ Ibid 33, p. 38

breadth of its wall to the outside. Our Paris room inside its four walls is a geometrical kind of place, a sort of conventional hole, lit by the reflected rays of an abstract day, that we stack with pictures, knickknacks and closets inside this closet, as a head with eyes closed is filled with memories more or less present or in reserve. The Japanese room, to the contrary, is made for the daily reality of weather, of sun and season, as the sky and nature have been ordained to express it, if only by the grace of the modest paradise of a little garden. What a pity that it is so cold, that it burns up so easily, that one cannot live in it but on one's knees, and that in it no one has the right to his privacy. This is why our friend Raymond, setting aside all these inconveniences, has tried to preserve that which is essential and delightful in the Japanese House - less a box than a vesture, an apparatus for living and breathing, which while preserving animal heat does not deprive us of the use and scope of our sensations."

"Disposing of a restricted space only, instead of juxtaposing the divers compartments of which a residence is composed, he has had to superpose them, giving them the role not of boxes but of organs, calculated not merely to protect by imprisoning us but for the comfortable and delicate exchange, through glass that is incorporeal or like a transparent membrane, of two balanced lives, one exterior, the other enclosed. These rooms are distributed without being set into the central axis like boxes; like the respiratory canals on the trachea, they turn towards different points of the horizon and are planned to utilize the best angles of the solar ray as it slants."

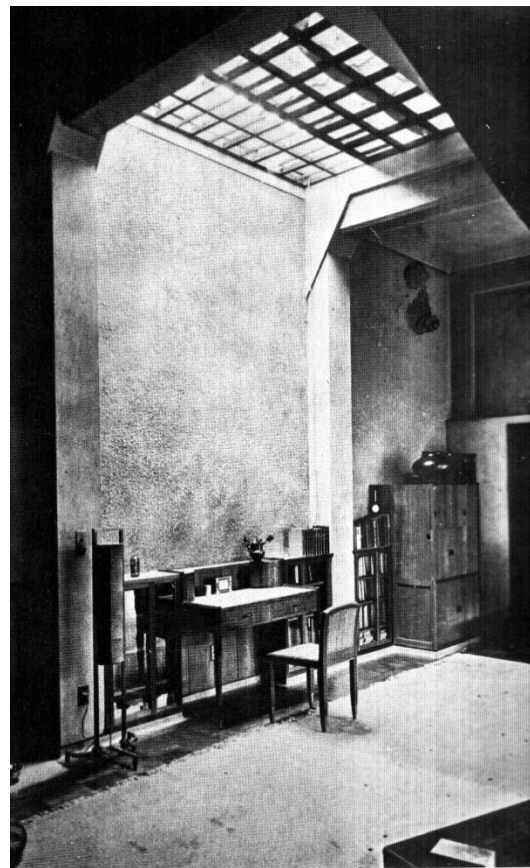


Fig. 134. NORTHLIGHT IN THE STUDIO, INTERIOR OF THE REINANZAKA LIVING AREA - Image source: Antonin Raymond: *Autobiography*, p.107

Each one is composed, in reality, of two terraces, one in the open air, the other interior and protected by eaves, but in which glass, provisional and as though fictitious, in order to enclose us takes up as much space as the wall. To best accentuate that character of durable encampment, Raymond desired that the opening on freedom exist precisely at the place where usually the two walls, meeting, testify most harshly to our imprisonment. He has cut it, if I may so say, at the root; there is no more cell because there is no more cube, but only a tray suitable to our domestic needs, under God's sight, of rest and of movement."

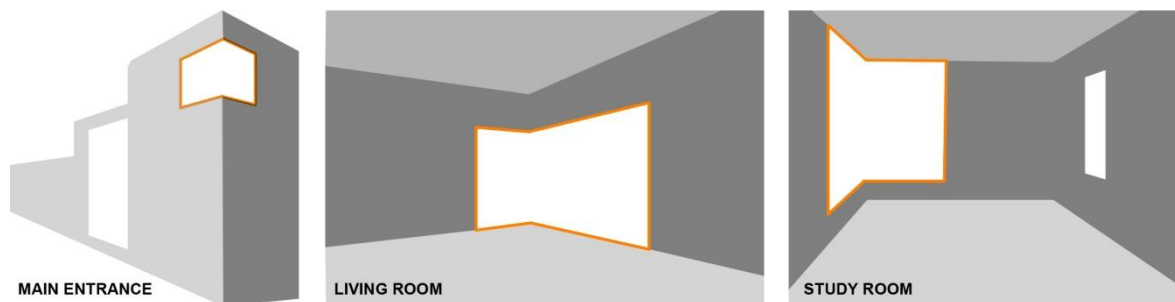


Fig. 135. CORNER OPENINGS, BREAKING THE CELL- study made by the author

"Naturally a house of this kind explains itself not from the outside inward, as one of our barracks for renting out, but from the inside outward, like a living thing, one of those, for example, which are clothed in hard matter or calcareous vestments. And the principal organ is the vessel of general communications, nerve, muscle and tube, which, by the fact of the vertical principle, is in this case the stairway. It is made of a single piece rolled like the spiral of a shell. I compare it again to the balanced movement by which the national tree, the pine, carries its pavilions of leafage to offer them to the various aspects of the horizon. It is the deep stem on which all is ordered and which takes root in the big common room where each inhabitant, leaving his personal study, comes to join the table and the hearth."

"A house which is conceived not as an edifice but as the well-adjusted envelope of a life cannot be constructed from a medley of material; it arranges, dilates, pierces, draws and pulls a homogeneous stuff made less of a kind of cement than of dull porcelain and marble crushed to the finest and softest grain. No nails, no undigested furniture, no art works, no obsessing paintings no rags, come to catch, scratch, wound or bother the thought and the body of our occupant who pours himself into this as a garter snake pours itself into its hole."

He heats it, one would say, with his own heat and lights it with his own phosphorescence."¹²⁵

Following, I will present some possible inspirational projects, with similitudes to Raymond's design of the Reinanzaka House. These projects were made before and Raymond had knowledge of them: In a way it resembles Wright's Unity Temple from Chicago built in 1906-1908, which may have been a small source of inspiration for Raymond, since he has seen the building in 1919 before his departure to Japan.

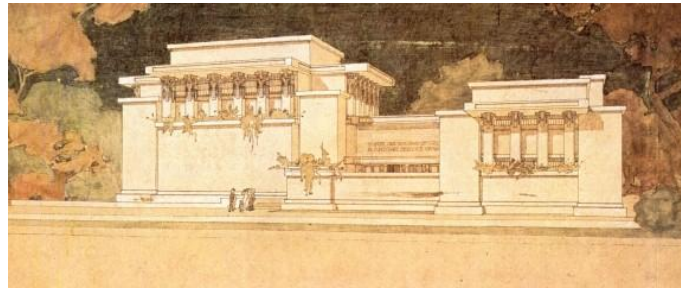


Fig. 136. Unity Temple – Image source: Bruce Brooks Pfeiffer, *Frank Lloyd Wright*, p. 65

Second, Le Corbusier's 1921 prototype of Mass Production House- the Citrohan House, with the double high of the space, similar to the living area of the Reinanzaka house with the stair like a promenade.¹²⁶

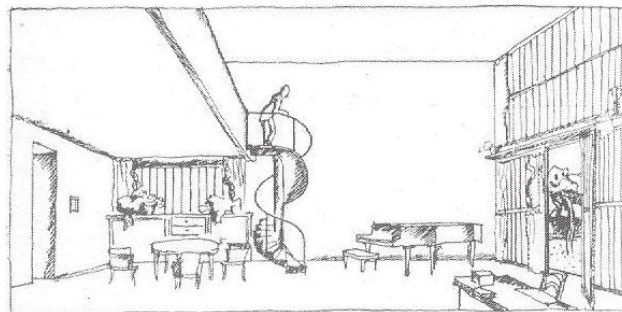


Fig. 137. CITROHAN HOUSE, LE CORBUSIER – Image source: internet http://architectural-tech.blogspot.ro/2013/09/le-corbusier_18.html

Third, another possible influence may be Adolf Loos's principle of the *Raumplan* and his theoretical essay from 1908 entitled *Ornament and Crime* (original name "*Ornament und Verbrechen*"). Loos's argument against the "immorality" of the ornament was that it was wasteful in labour and time, it required a lot of skill and precision, a building with intense surface decorations could go out of style much faster than a simple one, with clean, simple, honest surfaces (here we can remember the main reason for Raymond's revolt towards Wright's over decorated

¹²⁵ Ibid 36, p.102-104

¹²⁶ Ibid32, p.68-69

Imperial Hotel). *Raumplan* or “plan of volumes” is a system of split-levels in which every function of the house is situated, according to the need, at different level from each other. The Reinanzaka House has some features particular to the *Raumplan* theory, the living areas have different height from the rest of the house and because of that the roof terraces are having different level dimensions.

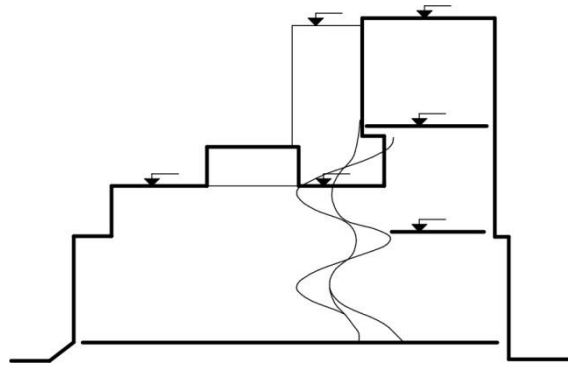


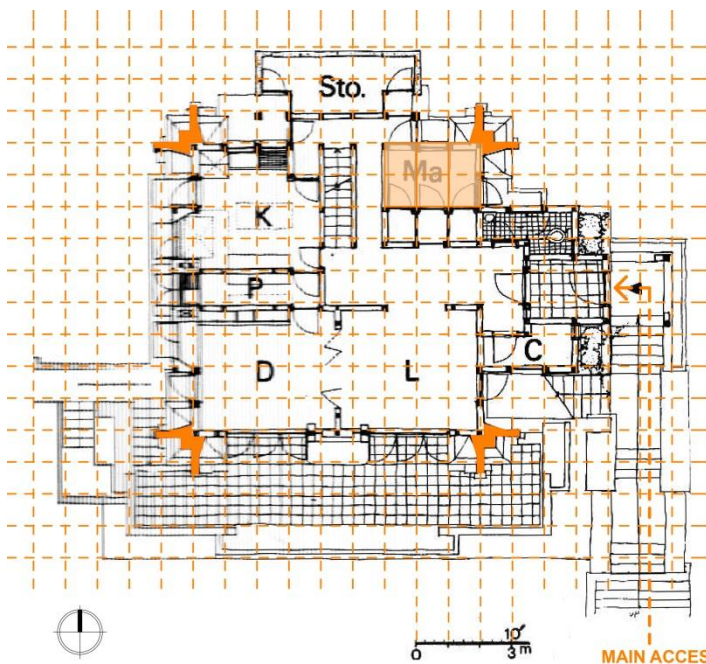
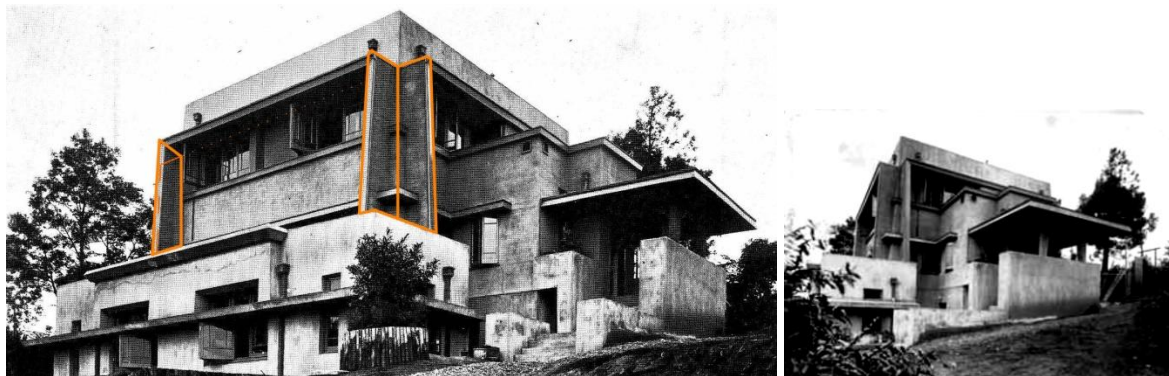
Fig. 138. MAIN SECTION of the REINANZAKA HOUSE showing the “*RAUMPLAN*” principle - study made by the author



Fig. 139. REINANZAKA HOUSE, different elevation of the roof terraces - Image source: Kurt G. F. Helfrich and William Whitaker: *Crafting a modern world, the architecture and design of Antonin and Noemi Raymond*, p.103

TETENS HOUSE, TOKYO, 1924

In the same year, 1924, Raymond designed another interesting house for a mechanical engineer Tetens. Particular for this house is its earthquake-proof structure, where “*rigidity was acquired by corner braces*”, in order to minimize the distortion. The house is situated on a hill, has a proper orientation, the living areas open to the south through a large terrace with a spectacular view. Similar to his Reinanzaka House, he continues using concrete overhangs above the windows and access zone.



Raymond used modern principles like the open space, modern materials and western functions, all this combined with traditional elements, like the shifted access, folding screens between spaces and a special tatami room. Extending the grid of the tatami room over the entire house plan it's easy to realize he used this division to fit all the necessary functions.

Fig. 140. TETENS HOUSE 1924, south front façade and the porch on the right of the house, east view of the porch and plan edited by the author - Image source: Antonin Raymond: *Autobiography*, p.108

VISCOUNT HAMAO SAKUKO HOUSE, TOKYO, 1927

In 1927 Raymond had to make an important work for a foreign-friendly noble, we have to remember that the aristocracy or *Kuge* maintained itself in Japan until after the Pacific War. He claims to have found a cultural syncretism in design, previous of the first ecological housing.

“We succeeded for the first time in finding a solution to the problem of harmonizing the Japanese and Occidental ways of living, and giving them new and acceptable forms. Both as a plan and also in its details, this design was a predecessor of residences which even today would be considered modern; not only in the matter of an open plan and proper orientation, but also in the treatment of materials, kept as natural as possible, and the use of plywood for interior walls, etc. Residences with a somewhat similar concept did not come into being in the United states before the late 1940’s, under the name of Solar Houses.”¹²⁷



Fig. 141. VISCOUNT HAMAO HOUSE, ENTRY FACADE- Image source: Kurt G. F. Helfrich and William Whitaker: *Crafting a modern world, the architecture and design of Antonin and Noemi Raymond*, p.114

¹²⁷ Ibid 36, p.118

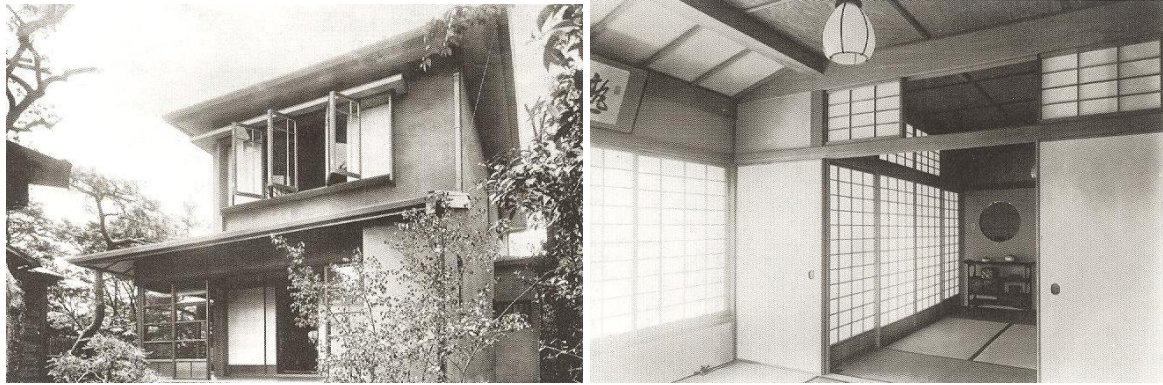


Fig. 142. VISCOUNT HAMAO HOUSE, REAR FAÇADE AND BEDROOM - Image source: Kurt G. F. Helfrich and William Whitaker: *Crafting a modern world, the architecture and design of Antonin and Noemi Raymond*, p.114

The House integrates western style open living area (living and dining room) into a more traditional Japanese design, characterised through subtle changes in floor levels, material, windows, folding screens between spaces and the use of the tatami-floored rooms (Japanese style rooms). Step by step, the distinction between these two different types of spaces decreased. Below I tried to study the composition of the plan with the mixture between modern-western open plan with traditional functions completely covered by tatami surfaces. The tatami module is used as a grid for the design of the house, creating the different zones.

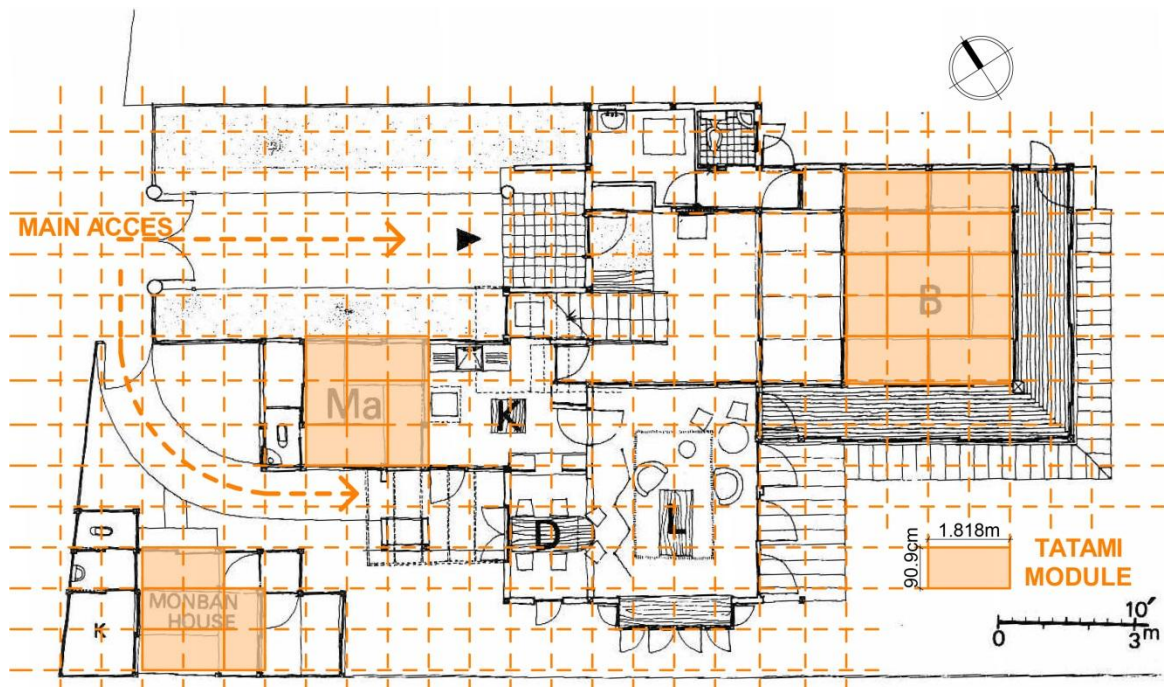


Fig. 143. VISCOUNT HAMAO HOUSE, PLAN - Image source: Antonin Raymond: *Autobiography*, p.118

EDUCATION PROJECTS, the CATHOLIC SCHOOLS

Between 1924 and 1936, the Raymond office had to design schools for the International School of the Sacred Heart in Tokyo (1924-26), Kobe (1924-26), Okayama (1927-29) and a school for the Sisters of Notre Dame- Seibo Gakuin in Osaka (1930-38). A very important role in the everyday lives of Japanese people was held by religion, Christianity. Missionary organization provided many kindergartens and schools for the children and students in order to receive a high quality education and instruction in English.



Fig. 144. SACRED HEART SCHOOL IN TOKYO, MAIN ENTRANCE OF THE SCIENCE BUILDING, REAR FAÇADE AND PLAN - Image source: Kurt G. F. Helfrich and William Whitaker: *Crafting a modern world, the architecture and design of Antonin and Noemi Raymond*, p.105 and Antonin Raymond: *Autobiography*, p.109

Although Raymond had to make compromises because of the budget, the designs still showed some influence of Frank Lloyd Wright (except for the Sacred Heart Convent School in Okayama from 1928) and had a lot of modern school planning characteristics as proper orientation, sound insulation, large windows, modern materials and building techniques of reinforced concrete.

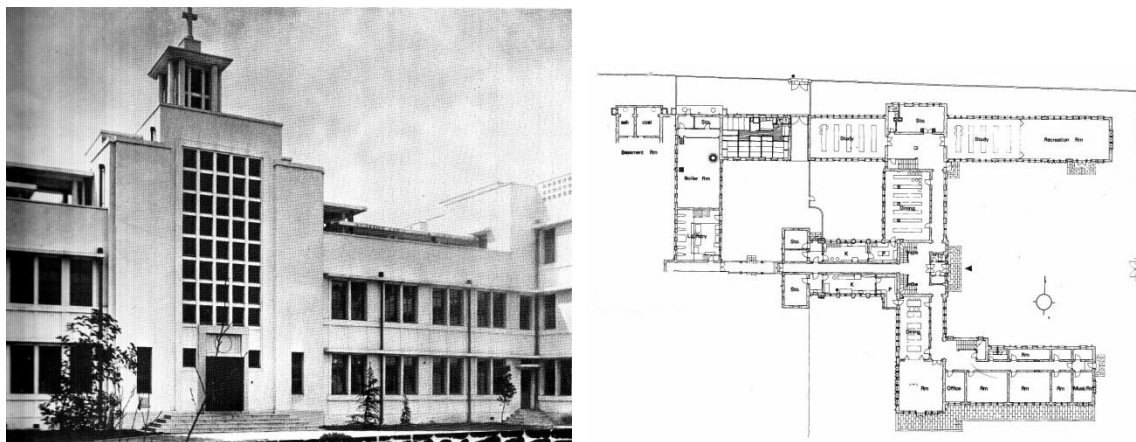


Fig. 145. SACRED HEART SCHOOL IN OKAYAMA, main entrance and plan - Image source: Antonin Raymond: *Autobiography*, p.110

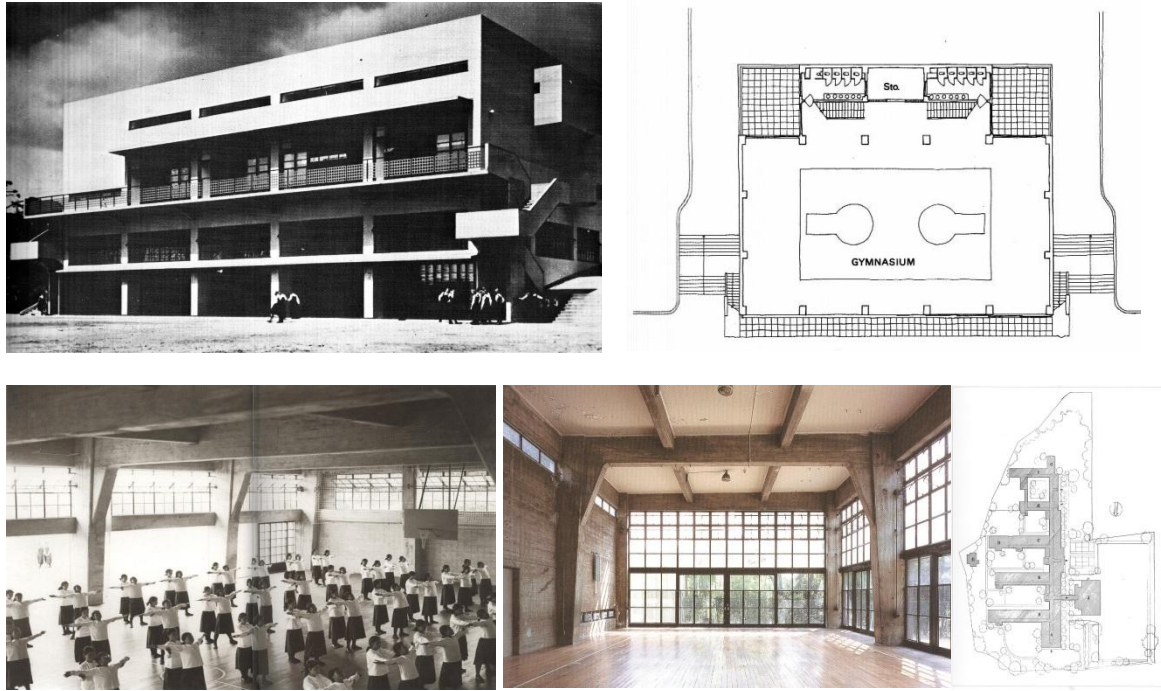


Fig. 146. SISTERS OF NOTRE DAME- SEIBO GAKUIN SCHOOL IN OSAKA, exterior view, plan, interior views of the Gymnasium and Campus plan - Image source: Kurt G. F. Helfrich and William Whitaker: *Crafting a modern world, the architecture and design of Antonin and Noemi Raymond*, p.107-109 and Antonin Raymond: *Autobiography*, p.110

HEALTHCARE BUILDINGS

ST. LUKE'S HOSPITAL, TOKYO, 1923-1924

Since the old Hospital was destroyed by the earthquake, the design and construction of the new hospital was necessary and urgent. The design was truly modern and rational. All the rooms and main functions were properly oriented with large window openings on east, south and west. The hospital was divided into zones, one belonging to the Chapel, on the north side. It was so designed that from all the floors, patients could attend services from balconies opening into the chapel.

It was in that period that Bedrich Feuerstein joined the Raymond Architectural Design Office (1926). Thanks to his previous work experience with Auguste Perret, he had a beneficial influence upon the Raymond's team, including for the project for St. Luke's Hospital. Following Auguste Perret's theories of design, the hospital's only ornament was the concrete structure itself.

Problems appeared along the way. First there was the bad silt soil, a major problem because of the rudimentary construction technology Japan possessed at that time. For sustaining the heavy reinforced concrete structure, the foundation of the

hospital consisted in wood piles 100 feet deep. For this, Raymond contracted a construction company from New York which came with the latest technologies. It was a success and after six months the construction started.

Due to some internal problems with the *“ignorant people who had the final say about the construction”* Raymond had to resign before he could finish his job. Everything was build, except the chapel. So, the plans and the organization of the hospital reflected Raymond’s design but unfortunately the exterior finishing changed dramatically after his resignation. Because of that, I will present only the rendering and drawings for this project, and not the real photos.

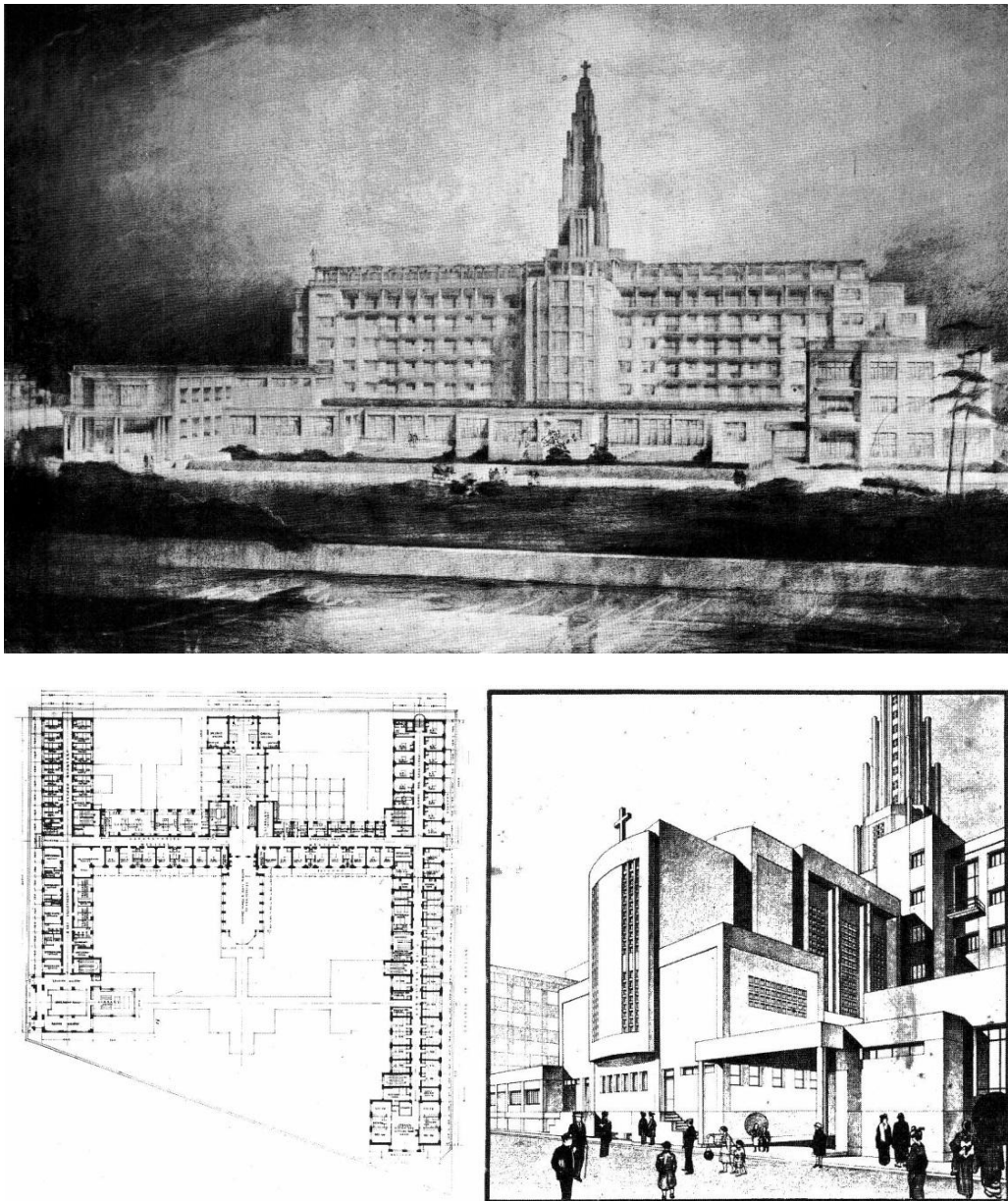


Fig. 147. ST. LUKE'S HOSPITAL AND CHAPEL ORIGINAL DESIGNS, TOKYO 1928, renderings and plan - Image source: Antonin Raymond: *Autobiography*, p.112

FAMILY LIFE - CLAUDE RAYMOND, 1925-1926

While working on St. Luke's Hospital in 1926, Noemi was expecting their second child (their first child died short after the birth due to some medical complications). The Raymonds decided she should have the baby in New York for two reasons: specialized childbirth medical care and to have a United States citizenship. Noemi returned to Japan after three month, with her mother and her baby.

DIPLOMATIC AND CONSULAR WORKS

After the finish of the First World War Europe was full of enthusiasm, which opened the gate to creative moments in art, especially in architecture.

*"In 1924, I received a communication, through the Legation of the recently formed Czechoslovak Republic, asking me to accept a nomination as an Honorary Consul of the Republic in Japan."*¹²⁸ Which Raymond accepted and in 1926 was appointed as an Honorary Consul of the Czech Republic in Japan. From this position finds and defines important diplomatic relations that make him one of the leading designers of foreign consular offices in the district of Roppongi. He participates in the designs of the American, Belgian, Russian, French and Canadian embassies among others. Of these designs, the Soviet and French Embassies best represent Raymonds approach and principles. These diplomatic buildings needed a suited structure for creating unobstructed spaces in able to accommodate major events, like ballrooms or receptions. Best suited for this was Raymonds reinforced concrete structure.

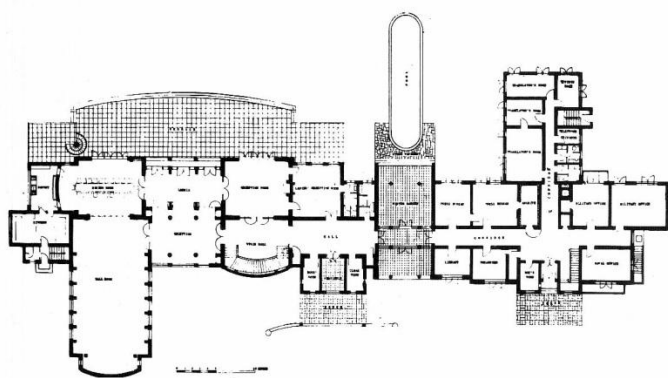


Fig. 148. SOVIET EMBASSY, TOKYO, 1929, first floor plan and view- Image source: Antonin Raymond: *Autobiography*, p.121

¹²⁸ Ibid 36, p.116

About Raymonds team, their involvement and collaboration in the design of the embassies can be better shown not through images (because most of the designs were altered or made by other collaborative architects) but through some suggestive quotes extracted from Raymonds Autobiography. Some of his comments are very suggestive. These will show some unbelievable situations and the fact that *“Ambassadors and embassy jobs are a unique experience for an architect.”*

“One of the Ambassadors called me in one day to tell me how inadequate building the residence was, because he could not bring his horses into the living-room to show to his guests, as he was accustomed to do in his establishment in the United States. He also complained that he did not have enough bedrooms: eight bedrooms and eight bathrooms were not enough to be truly representative.”

“Another Ambassador immediately after the completion of the buildings also behaved in a strange manner. All the buildings in the compound were finished in spotless white plaster. There were some big white walls on the north side of the servants' quarters. I caught the Ambassador bouncing a tennis ball, soiled with the dirt of the pavement, against the wall, leaving at each bounce a round dirty spot on the perfectly finished wall, without realizing his barbarism. I mention these things only because it is interesting to know what kind of representatives our Government sends to some foreign countries under the patronage system.”¹²⁹ (United States Embassy, Tokyo, 1928)

“He wanted to have a lofty stairway, “à la Napoleon,” in the reception lobby to enable him to descend to the people below on gala occasions.”¹³⁰ (Soviet Embassy, Tokyo, 1929)

“There was one ambassador who claimed the right to have a little apartment provided by the architect and contractor in the walls surrounding the embassy to receive his girlfriends, and another who wanted cash to reimburse his secretaries for the extra work involved in taking care of the correspondence about the design and building of the embassy.”¹³¹ (French Embassy, Tokyo, 1930)

¹²⁹ Ibid 36, p.119-120

¹³⁰ Ibid 36, p.121

¹³¹ Ibid 36, p.123

COMMERCIAL BUILDINGS

BUILDING FOR RISING SUN PETROLEUM COMPANY (1925-1931)

The number of foreign business in Japan was still growing. New office spaces and housing units were requested. Antonin Raymond was between the few architects from the country who had both knowledge of Japanese construction industry and American way of building and designing. This advantage made him the perfect architect for the new coming businessmen.

The Rising Sun Petroleum Company commissioned the Raymond office diverse buildings: a headquarter in Yokohama (1925-1928), a residential area consisting of about 18 units of housing in 1928 (built entirely of reinforced exposed concrete, earthquake and fire-proof) and a series of small service stations for Tokyo and Yokohama "Shell" in 1930 (also built in concrete and separated from the neighbouring houses by a reinforced concrete fireproof wall).



Fig. 149. RISING SUN PETROLEUM COMPANY HEADQUARTER IN YOKOHAMA, perspective made by Antonin Raymond in 1927, side façade, main façade and entrance - Image source: *Crafting a modern world, the architecture and design of Antonin and Noemi Raymond*, p.119-120 and Antonin Raymond: *Autobiography*, p.125

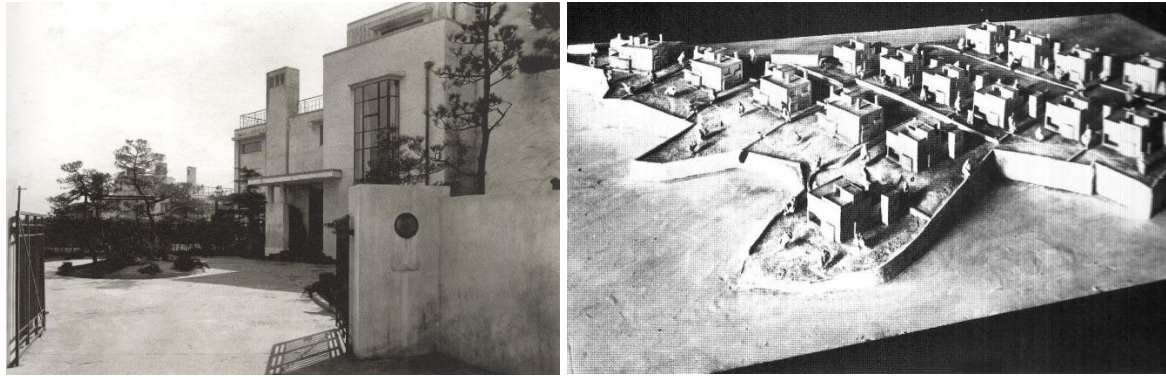


Fig. 150. RISING SUN PETROLEUM COMPANY, MANAGERS HOUSE AND MODEL HOUSING in YOKOHAMA 1929 - Image source: Antonin Raymond: *Autobiography*, p.125

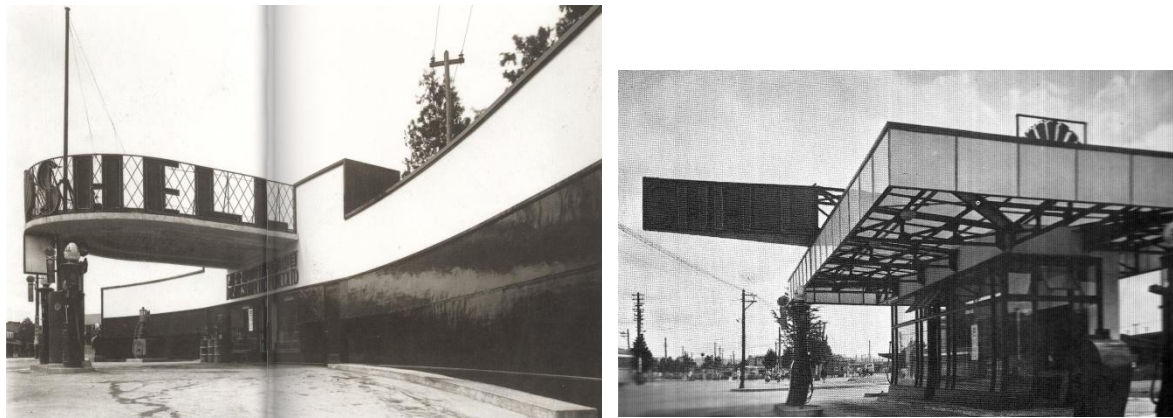
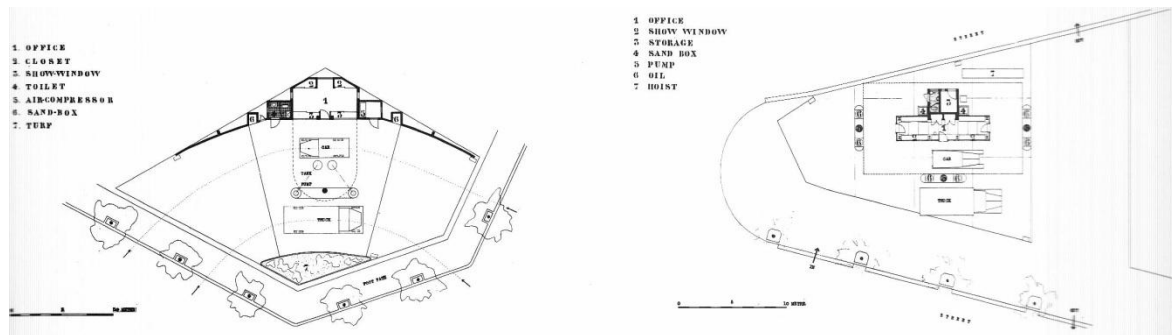


Fig. 151. SHELL SERVICE STATION IN SUGAMO AND YOHOHAMA 1930, plan and view - Image source: Antonin Raymond: *Autobiography*, p.125

These two gasoline service stations, inspired examples of pure European Functionalism, were probably the first ones in Japan.

INDUSTRIAL ARCHITECTURE

After these designs, some major Factory projects followed, like the **Dunlop Rubber Factory in Kobe (1930)** and **Otis Elevator Factory in Tokyo (1932)**, an extraordinary modulated, earthquake resistant structure for that time. The steel structure of interior columns was separated from the exterior walls. A free plan of the slender steel structure allowed the use of continuous large glass surfaces. It is said to be one of the first examples of curtain walls.

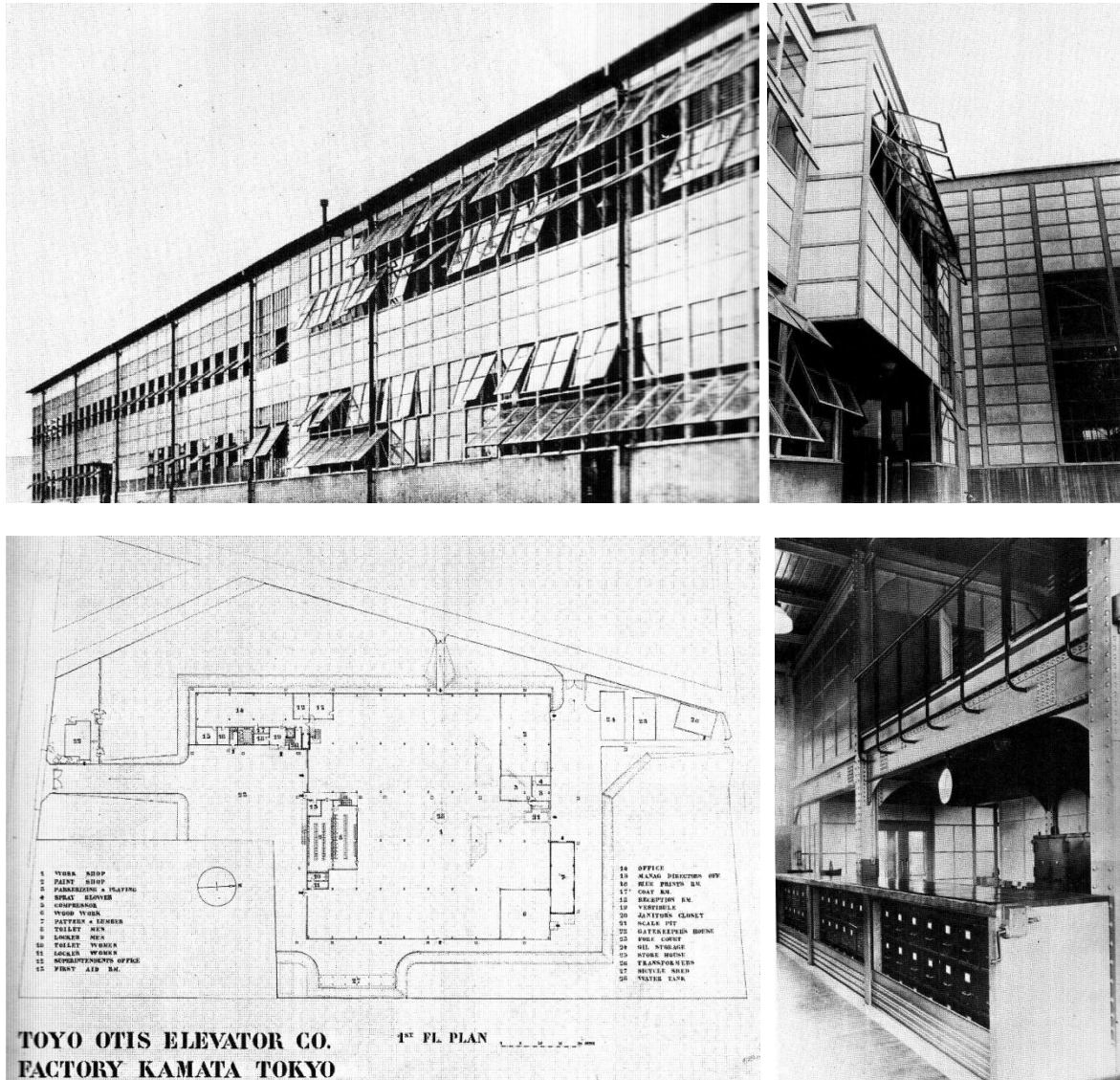


Fig. 152. OTIS ELEVATOR FACTORY IN TOKYO, curtain walls, first-floor plan and interior steel structure details- Image sources: Antonin Raymond: *Autobiography*, p.129

SPORT AND RECREATION CLUB

TOKYO GOLF CLUB 1930

Becoming a member of the Tokyo club shortly after his arrival in the city gave Raymond new possibilities and connexions. The opportunity to do something outstanding came in 1930 when the six-hundred members of the club decided to expand and relocate to a site west of Tokyo, in Asaka in Saitama Prefecture. Raymond was assigned to design the Tokyo Golf Club, and to do it without compromises. It was a great honour to design such “a structure for the most prestigious of all Japan’s golf clubs”, and the result was one of Raymond’s most significant works of his career. The club had a truly international first class golf course in East Asia designed by Mr. Charles Alison from Scotland.



Fig. 153. TOKYO GOLF CLUB, south facade, detail of the circular exterior stairway and roof terrace - Image sources: Antonin Raymond: *Autobiography*, p.126-127 and *Crafting a modern world, the architecture and design of Antonin and Noemi Raymond*, p.129,133

About this unique building, its surrounding, deep connexions with the landscape, materials and details Raymond informs us in his Autobiography:

“This building and its setting, with the pathways from different holes forming a big design of lawns planted with different species of grass, the high clipped hedges of an oak screening the parking spaces, carried out the functional architectural design even into the landscaping. Its monolithic anti-seismic concrete, mosaic tiles of different colours, its perfect organization for the game

and the social functions connected with it, the open terraces and the balconies, and the lighting and furniture-all marked this building as one of the most successful modern structures anywhere. The golf course itself was perfection, designed by the English golf architect Allison.”¹³²

The orientation of the main areas was south. The functions of the club were separated. On the first floor, the elegant and spacious dining rooms and Lounge areas opened up to the south views of the distant mountains through glass walls and large terraces with direct access. The illumination of the lounge is quite perfect, the space has large windows on all three sides. The ground floor was occupied by the lockers and service areas, which provided direct access to the grounds, garden and golf course. From outside to inside, the exposed concrete is permanently present, creating plane or curved surfaces (the spiral stairs).

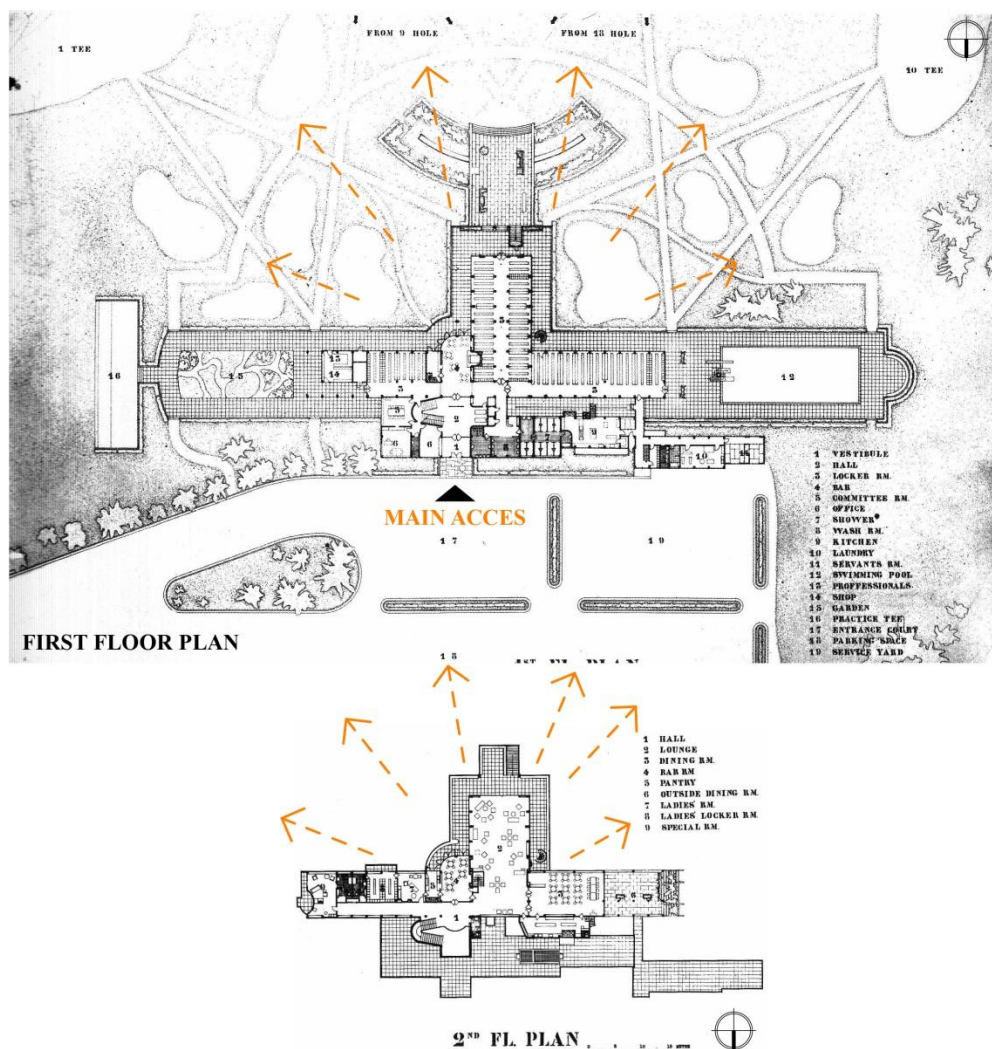


Fig. 154. TOKYO GOLF CLUB, first and second floor plan showing the main functions and interior organisation - Image source: Antonin Raymond: *Autobiography*, p.126-127

¹³² Ibid 36, p.123



Fig. 155. TOKYO GOLF CLUB, stair to 2nd floor from lobby, perspective of the Lounge looking south and north, ladies Lounge- Image source: *Crafting a modern world, the architecture and design of Antonin and Noemi Raymond*, p.130-132

The interiors are spacious with airy white walls, well organized sitting areas, detailed fireplaces and interesting windows sitting areas. The detail below the windows, the way the architect articulated the horizontal surface with the verticality of the structure, all this defining it as multifunctional: it creates a fine sitting area with beautiful views, it covers and partial hides the radiators and it creates the illusion that the windows continue into the interior.

Unfortunately the building had a relatively short life. Soon after the Second World War started and Japan went on war alert, *“the Japanese Army decided that golf was not in harmony with the self-discipline necessary for winning the war and the golf course itself was destroyed and turned into an aviation field. The Club House was converted into an officers’ club and ruined.”*¹³³ But this was not all the damage it suffered. In 1946 the American Occupation Army established Camp Drake on the same site and converted the Club House into a servicemen’s club (using it as a recreational facility), redecorating it in their manner until it was almost unrecognizable.

¹³³ Ibid 36, p.124

SUMMER HOUSES

KARUIZAWA SUMMER HOUSE AND STUDIO 1933

In 1933, the Raymonds decided to build a summer residence for themselves in order to continue developing some of the work during the hot summer of Tokyo. The location was in the mountainous resort area of Karuizawa in Negano Prefecture, a popular destination for foreigners and wealthy Japanese families, a site where Antonin and Noemi usual spent most of the summers, enjoying fresh air, hiking and having picnics with friends. The background of the house was a dramatically scenery dominated by the grandiose silhouette of Mount Asama, an active complex volcano. Its location emphasised the relationship between architecture and nature.



Fig. 156. MOUNT ASAMA – Image source: internet



Fig. 157. KARUIZAWA SUMMER HOUSE, general view from the pond, southern facade - Image source: Antonin Raymond: *Autobiography*, p.130

Raymond had a deep admiration for Le Corbusier's creation. In the design of his summer residence, the main inspiration was Le Corbusier's unrealized Matias Errázuriz house (1929-1930), designed for the coastal resort of Zapallar in Chile, but of course adapting it to their needs, location, local materials and earlier achievements. When this fact is known by the Swiss architect, at first reacts angrily, but later reconciles with Raymond saying that "great minds think alike" and sending him the following letter:

"Paris, May 7th, 1935

Dear Sir:

I received your letter of April 8 upon my return from a trip abroad. I am glad to have news of you. There is between us no ill feeling, be sure of that, but, as you say yourself-there was a little mistake on your side; that is, you omitted writing me a word at the time you published your house in Tokyo, which is really very good. I have no time to read the reviews which I receive; my eyes were satisfied to see the illustrations and as I have rather quick reactions-and as, at that moment exactly, I was dictating the captions of the book published by Boesinger- I took this opportunity to slip in a little dart, to awaken the readers of the book. Incidentally my remark is not mean: on the contrary, it eulogizes and praises the technical capacities of Japan and the taste of your interpretation. I shall say more-that you have made such a successful interpretation of my idea that page number 52 of Boesinger's book is probably the best of the entire work. I shall expand this compliment. I allow my works to be published in all the reviews; this is not so that my ideas remain buried in drawers. It is, on the contrary, that they may serve some useful purpose. It is a fact that I am often copied, but very badly or clumsily or stupidly. So that it is at this point that my compliment comes in. Your interpretation of my plans is entirely spiritual and this compliment is sincere. I even hope it will please you. Be it as it may, be very certain, dear Mr. Raymond, that I bear you no grudge, and that I am quite incapable of bearing any. The words which I am writing to you, you can use as you wish. At the close of your letter you seem to invite me to an intervention which I do not completely understand. It is my turn to give you complete liberty to use this letter in any way agreeable to you.

*Please believe in my best sentiments,
Corbusier"¹³⁴*

¹³⁴ Ibid 36, p.131

In fact, like Raymond says, what better way to express an admiration for someone then by taking one of his motifs of an unconstructed project and carrying it further on. Raymond's design borrowed the distinctive *"butterfly roof and internal ramp circulation"*. *"Except for the motif for the main room of the Karuizawa summer house, the building was conceived in an entirely original way. It has a very strong Japanese flavour, although it does not adopt any traditional Japanese forms."* Comparing the two plans of the houses, other similarities can be easily discovered: the almost "L" shape plan, the position of the main entrance, fireplace and recess. The shape of the plan is more like a cross plan, perhaps a reminiscence of Wright's influence on him, since he started to use the "cross" type plan from 1898. The structure for the Errazuriz house is a mixed one, Le Corbusier used natural stone for the base, ramp and chimney, reinforced concrete and wood for the columns, beams and sloping roof. The main living areas are covered by two opposite slopes the so called "butterfly roof" resulting a double height space living room and a mezzanine on the other side above the dining room creating a spectacular view towards the sea and environment.

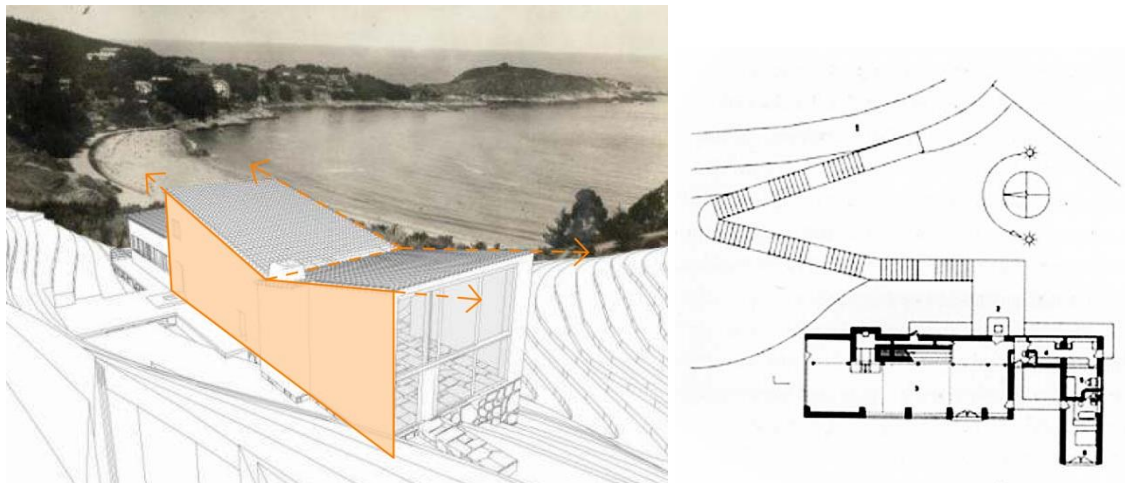


Fig. 158.ERRAZURIZ HOUSE, LE CORBUSIER- study- Image source: internet
http://en.wikiarquitectura.com/index.php/Maison_Err%C3%A1zuriz

The Karuizawa summer house may be a key project to the intention of breaking up completely from Wright's influence and embracing a new period, dominated by Le Corbusier.

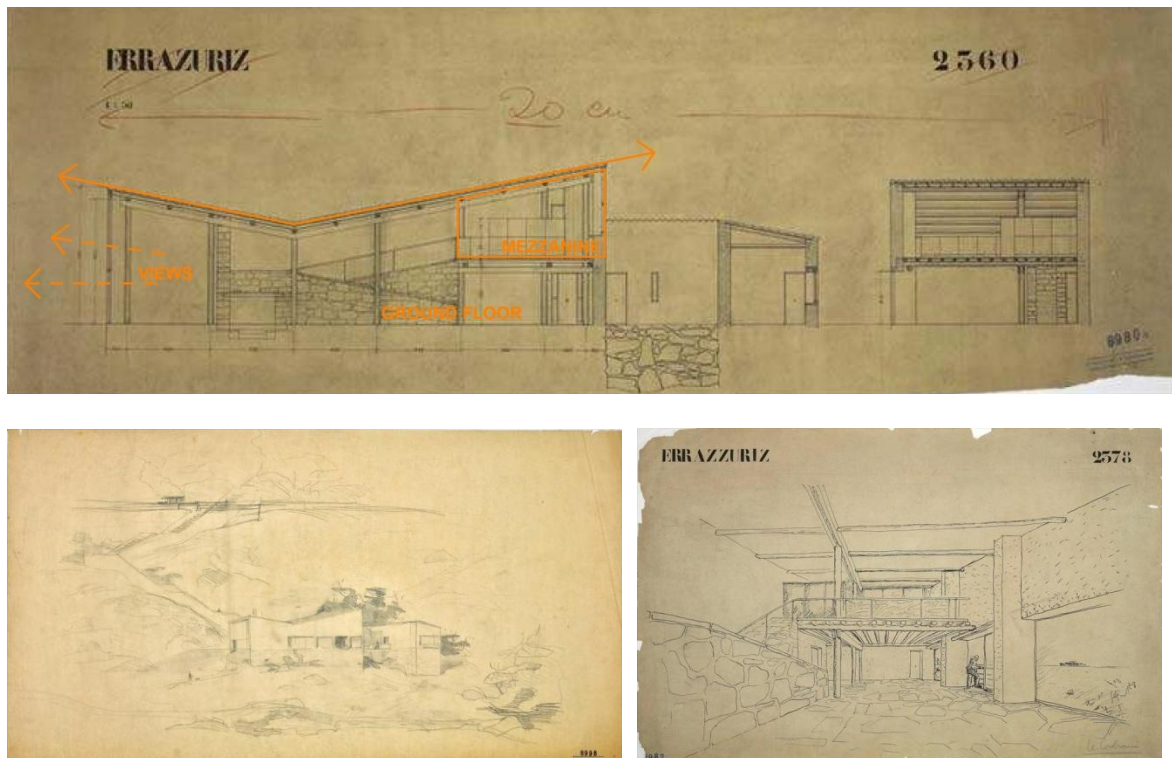


Fig. 159. ERRAZURIZ HOUSE, LE CORBUSIER, study of the original drawings- Image sources: internet <http://www.fondationlecorbusier.fr>

Pointing out that on his turn other architects used to adopt or steal details from his designs, in 1938, Raymond published his book entitled “Architectural Details” The book was conceived with the aim of sharing his knowledge and information with all the interested architects *“in the hope that they would use it”* (like in his own case, when he was a student and first put his hands on a book presenting Frank Lloyd Wright’s projects).

Raymond built a house suited to his family life style (one of the fundamental principles advocated by the pioneers of modern architecture). His main design principles: “honesty”, “simplicity”, “economy”, “directness”, “functionality” and “naturalness” are guiding lines of the whole structure.

For the plan and interior organization of the spaces Raymond followed the roles of Japanese traditional residential architecture regarding orientation. The plot has a pavilioned distribution. The garage is separately placed on the north side of the plot, the main house with living area, kitchen, bedrooms, drafting room and pool is on the center of the plot and another separate studio is on the east side of the plot near the entrance. Raymond oriented the main house with the openings of the living room towards south, facing the breath-taking view of the mountains and the pond. The toilets were on the northwest corner. The access to the site was on the east side of the plot. From there you can leave the car in the garage and go on a

small twisted path until the main entrance on the north side of the house, right in the center.

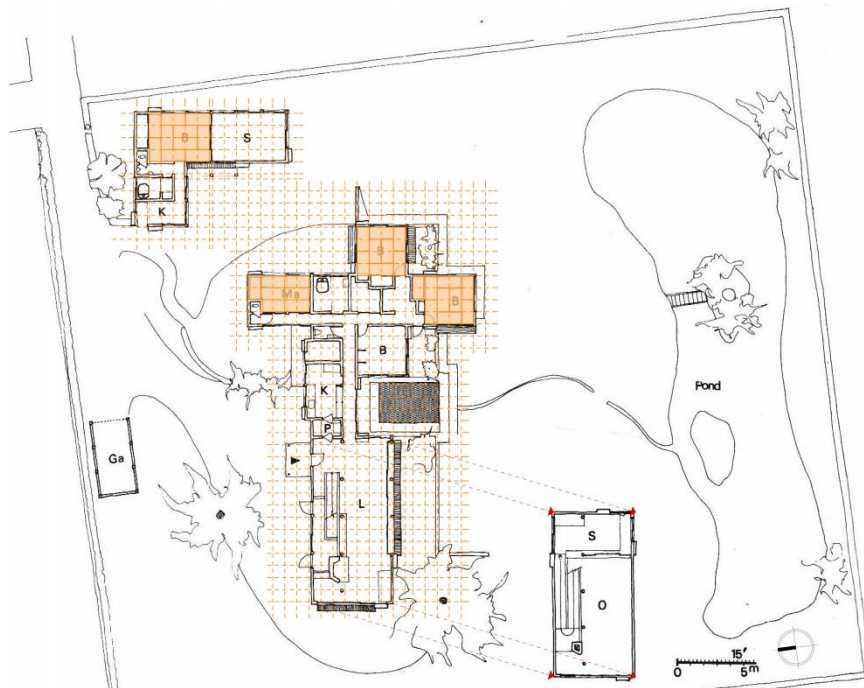


Fig. 160. PLAN OF THE ENTIRE PLOT, TATAMI AS MODULE- Image source: Antonin Raymond: *Autobiography*, p.132

The house is composed of two main areas- the public area (living and dining room, kitchen and studio) and the private area (which included the bedrooms and the maid's room). These two main zones are articulated by the pool, which serves as natural barrier between them two, creating a source of relaxation, fresh and moist air which invigorates the atmosphere.

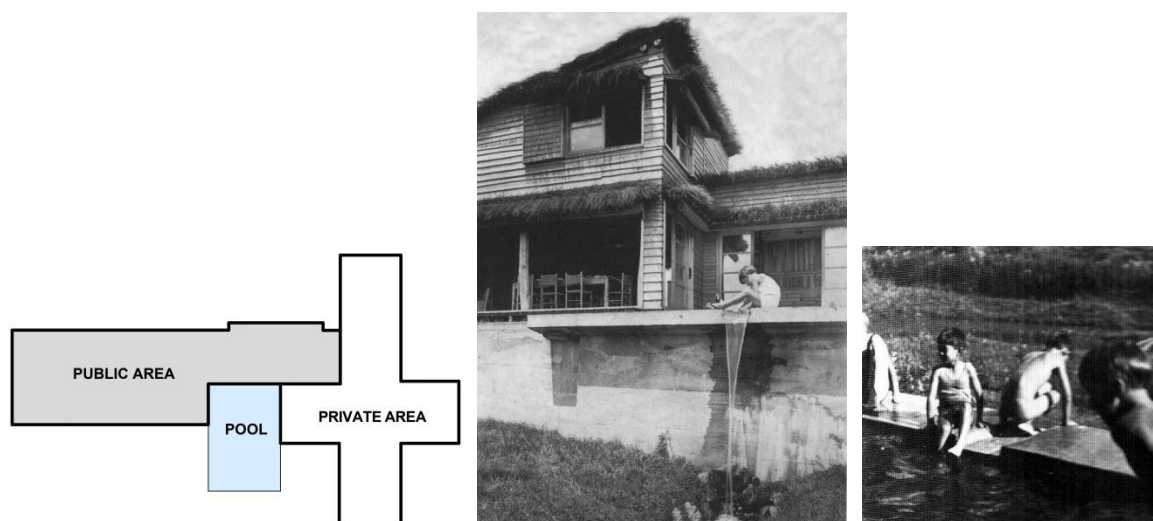


Fig. 161. KARUIZAWA HOUSE, PUBLIC AND PRIVATE AREA AND THE POOL, plan and views - Image sources: study made by the author, Antonin Raymond: *Autobiography*, p.131 and *Crafting a modern world, the architecture and design of Antonin and Noemi Raymond*, p.159

The house stands upon an elevated ground, artificially created from the soil extracted to make the pond. The circle of life is recreated by the fact that the water overflowing the pool is being let to the pond. In fact, the whole level difference allows better drainage of the ground below and around the house, for which the pond functions like a reservoir. The fact that is entirely supported by a series of short wooden posts facilitates the natural ventilation beneath the house.

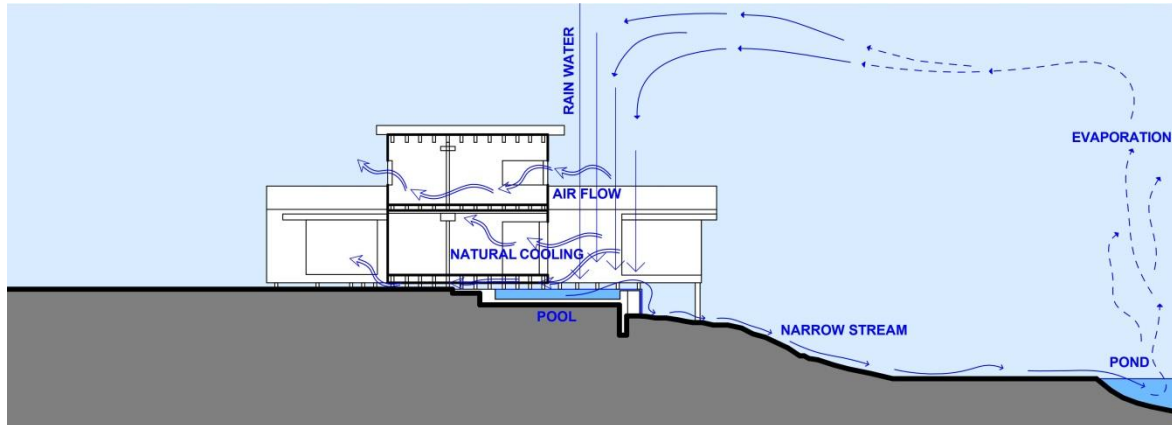


Fig. 162. KARUIZAWA SUMMER HOUSE, SECTION, NATURAL VENTILATION AND WATER CYCLE = ECO FRIENDLY, SUSTAINABLE HOUSE- study made by the author



Fig. 163. KARUIZAWA SUMMER HOUSE , LIGHTNESS AND TRANSPARENCY - Image sources: *Crafting a modern world, the architecture and design of Antonin and Noemi Raymond*, p.155

We can observe that Raymond was eager to introduce traditional Japanese rooms covered with tatami in his design. In the summer house there are 3 tatami rooms in the main building, almost the entire private area. By placing a grid based on a 3 by 3 shaku module over the plan, we can observe that Raymond used the tatami as a module for the overall plan composition of the Karuizawa house, highlighting the synthesis between western and traditional Japanese.

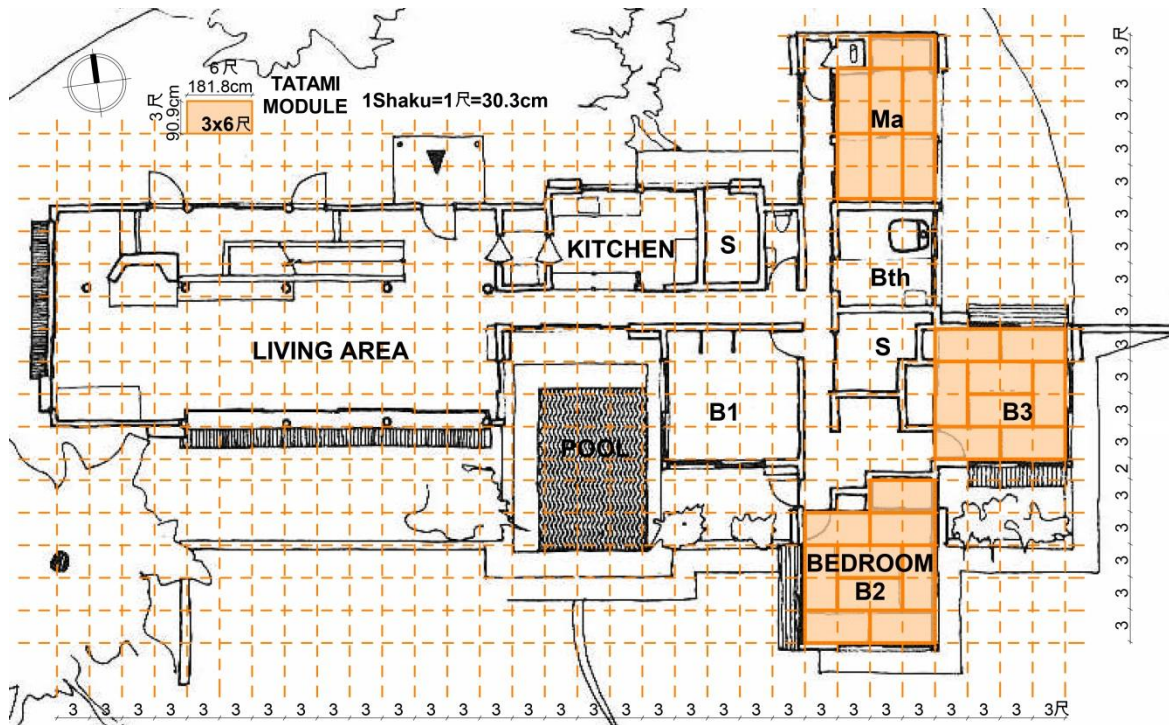


Fig. 164. KARUIZAWA SUMMER HOUSE, STUDY OF THE TATAMI MODULE OVER THE PLAN – Study made by the author

This house “marked the new era in my design” like Raymond said. Actually, with this house, it completed a stage, it summarized all the knowledge gathered before and it was the living result of all the years spent trying to find the perfect balance between Western modern principles and Japanese traditions. The need to combine western and Japanese elements in his designs was not only due to practical issues, but more a result after his long studies and admiration of the Japanese roots and traditions. He began to develop this discovery from an early stage in his career. The Karuizawa summer house testifies the strong impact these studies had on him and Noemi, and practically used them as main inspiration for their designs.

For Raymond, the secret key to successfully blending modern with traditional Japanese architecture was the “*wise handling of material that speak to us*”, in this case he linked concrete from lava aggregate and wood from neighboring forests. The structure of the building included only these two materials, an exposed concrete elevated base with a round lumber framework of columns and beams

(traditionally Japanese architecture is characterized by wooden structures, slightly elevated from the ground). For the assembling of the main beams and posts, inspired by Le Corbusier details, he split the beam in two halves lengthwise and posted them on the right and left side, having the beam centered. Everything was fixed together by transversal metal screws. Like mentioned before, for a better ventilation of the building during the hot and humid winters, the space between the wooden posts supporting the floor level was left open, creating a visual effect of lightness and transparency.

Once again, it revealed the Japanese carpenters ability to work round lumber to perfection: *“The outer bark was stripped and the lumber was polished by rubbing it with straw and sand, and left in its natural state”*.¹³⁵ The natural aspect of the wood, its raw beauty with the knots and smooth surfaces, correspond to the Japanese aesthetic ideal of imperfection, the *“Wabi-sabi”*.¹³⁶

To achieve “naturalness” and “economy”, Raymond used material found in the vicinity of the property, a characteristic of the *minka* architecture. The finishing and furniture (made of leftovers) were entirely of cedar which gave the house a warm atmosphere with a strong tactile quality. The metal roof was covered by small branches of larch (like the thatched roofs of the traditional *minka*) creating a pleasant environment, providing insulation from the sun, softening the noise of the frequent summer rains and strengthening the relationship between the house and nature.

Although it was designed as a summer residence, the fireplace remained as a symbol of the family life, creating a warm atmosphere in the cold evenings. It is the core of the house, it controls the up and down, forth and back circulation of the inhabitants and guests. The furniture was integrated in the structure; everything was thought to be part of a whole, including the fireplace. A remarkable detail can be seen in the treatment of the living-rooms lintel, which allows the sliding doors to be completely independent from the structure, being able to be removed without constraints. This particular lintel is part of the furniture, as seen below; it incorporates storage on one side. The theme of the fireplace, is something not only practical but has a more deeper signification, the symbol of the unified family,

¹³⁵ Ibid 36, p.130

¹³⁶ Wabi-sabi: In its essence, wabi-sabi is the Japanese art of finding beauty in imperfection and profundity in nature, of accepting the natural circle of life. The wabi-sabi teaches us to embrace the march of time. Although they are now used together, they were not always linked, each word having separate identity. Wabi poetically means simple, humble, unmaterialistic, clean and in time with nature. A wabi person is someone who feels perfectly herself, complete and never wishes to be or become anything else. Sabi by itself meaning rusty, weathered refers to the patina of time, it cannot be acquired, it's a gift. In home decor, wabi-sabi inspires a minimalist approach of the interiors. All the unnecessary possessions are being removed. The utility and beauty of the objects is more than enough.

peace and warmth, the core of the house that gather around it all the members of the family. In Raymond's design, the fireplace is clearly a reminiscence of Wright's influence (he always placed a fireplace in his houses). But maybe the primary source for this is a much deeper subject, *"the spirit of the sunken heart"* found in the *"minka"*.



Fig. 165 KARUIZAWA HOUSE-INTERIOR DETAILS OF THE FIREPLACE, STORAGE AND LINTEL - Image sources: internet and Antonin Raymond: *Autobiography*, p.132

Beside the use of raw quality material, the house was notable for other aspects. It is an open space house, not only regarding the interior organization of the living areas, but also the fact that it opens completely to the nature by removing the shoji panels and embracing the spectacular landscapes. Being elevated from the ground, the eye line was raised, and, each person standing in the interior of the house could have an open view towards the surrounding nature, without constraints, as far as the eye could see. Because of this openness towards the exterior, one could see through the house. It simply becomes part of the landscape.



Fig. 166. KARUIZAWA HOUSE, RAW WOOD FURNITURE, TRANSPARENCY AND LIVING AREA VIEWS AND OPENINGS TO THE SOUTH - Image sources: Antonin Raymond: *Autobiography*, p.133

Only when needed, he used typical blinds called “sudare” ¹³⁷ from bamboo, all over the openings for protection against the sun and rain. With all the blinds closed, the house seemed like a primitive shelter.

“When reed exterior curtains were let down, the whole thing was like a primitive African chieftain's quarters-even the furniture was done from left-over lumber by the carpenters on the job.”¹³⁸



Fig. 167. KARUIZAWA SUMMER HOUSE WITH THE BLINDS DOWN- Image source: Antonin Raymond: *Autobiography*, p.131

Yola Gloaguen points in her thesis that the view and effective ventilation are two main themes for the Karuizawa house which are in fact the two main qualities of the diagonal type of plan found in *sukiya* architecture, a type of plan that “permits a view from all sides and assures maximum ventilation in the oppressive heat of the Japanese summer.”¹³⁹ Katsura Imperial Villa, a typical example of *sukiya*¹⁴⁰ architecture, has this diagonal plan and the “step” effect, allowing a variety of views, very similar to the case of Karuizawa plan and generated views.

¹³⁷ “Sudare” are rolled or folded up screens, blinds made of horizontal decorative wood, bamboo woven together with string or other decorative material to make the blinds solid. “Sudare” are used in many Japanese houses during the warm seasons to shield the veranda from sunlight, rain and insects. Being light structures, it allows breezes to pass through, a real benefit in the hot Japanese summers.

¹³⁸ Ibid 36, p. 134

¹³⁹ Teiji Itoh: *The Elegant Japanese House: traditional Sukiya architecture*. Weatherhill, Tankosha, Tokyo, 1969, p.72

¹⁴⁰ “*Sukiya*” is a Japanese architectural style, originally used for tea houses and later for private residences and restaurants. It is characterised by the ample use of natural materials, with delicate proportions, deep connexion between interior and exterior spaces, a refined simplicity and a general sense of quiet elegance with rustic overtones. The buildings designed in this style tend to harmonize with the surroundings, with the garden. The architect Yoshida Isoya is one of the pioneer architects that used *sukiya* style with modern contemporary material.

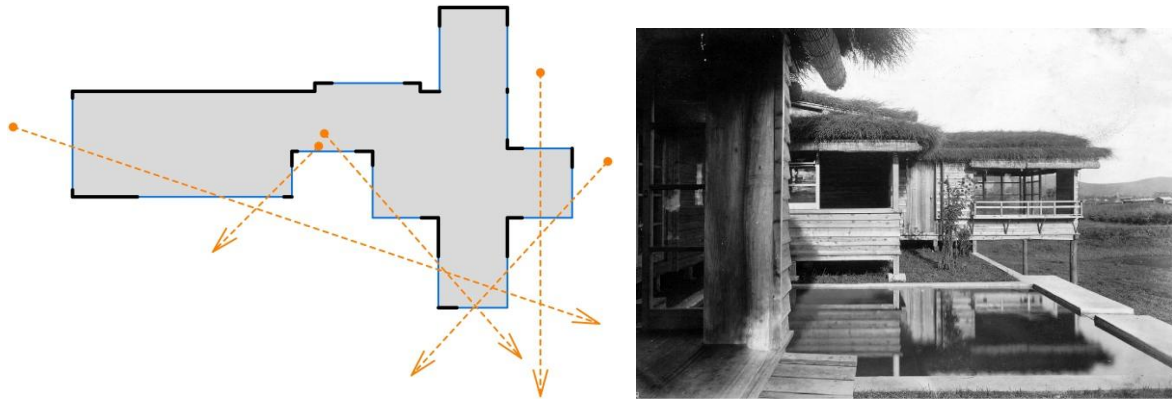


Fig. 168. KARUIZAWA HOUSE- THE “STEP” COMPOSITION AND VARIETY OF VIEWS, plan and view from the dining room’s outdoor porch towards the bedroom – Image source: Study by the author

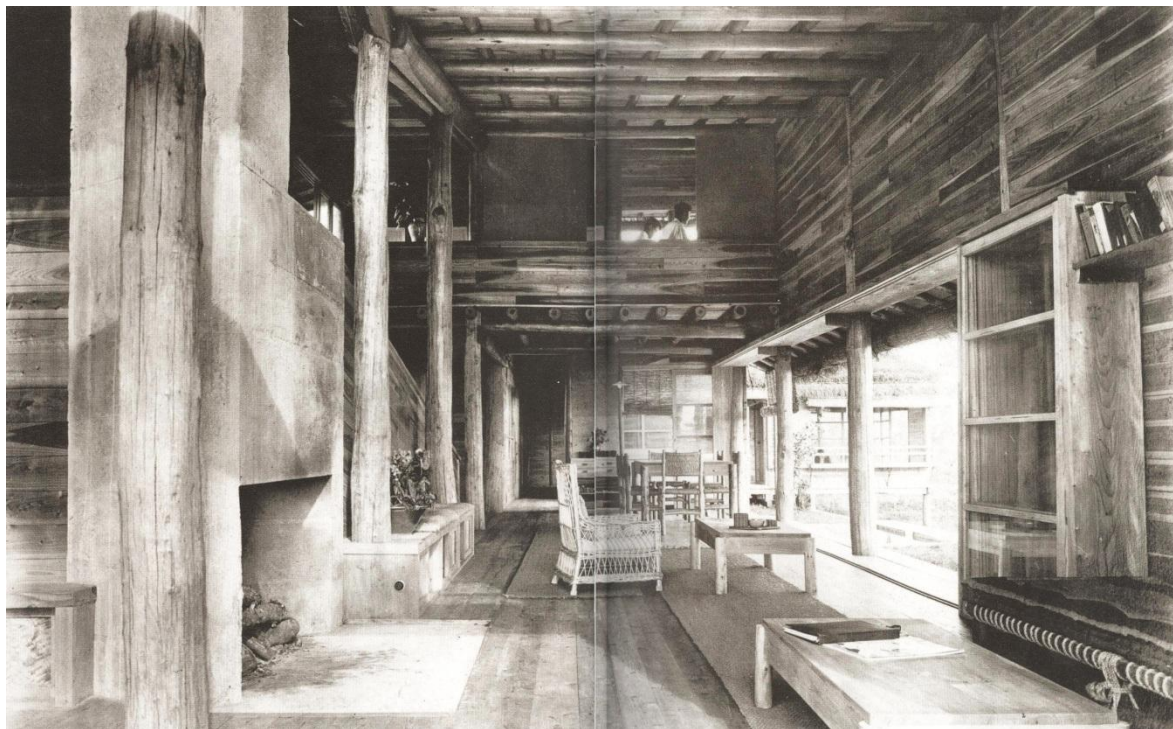


Fig. 169. KARUIZAWA SUMMER HOUSE, INTERIOR OF THE PUBLIC AREA WITH A VIEW TOWARDS THE DRAFTING ROOM FROM THE MEZZANINE - Image source: *Crafting a modern world, the architecture and design of Antonin and Noemi Raymond*, p.156

Although the house and Raymond’s way of design were inspired by *sukiya* architecture, his intentions were not to copy and recreate a Japanese house in terms of architectural form, but to develop a modern dwelling that benefits from the Japanese ancient traditional knowledge. For example, the large verandas and the deep overhanging eaves (two major components of the *sukiya* architecture) are being changed, reinvented. The main idea remains but it is adapted to suit the needs of a modern man. He introduced the *nure-en*, a kind of exposed veranda, but very small and narrow, only half a tatami deep. To suit this veranda and not to alter the modern form of the house, he used narrow eaves. They were more than

sufficient if we take in consideration that the living area could function individually as a veranda when the shoji panels were being removed.

The elevated ground and exposed foundations, the complete openings of the living area and bedrooms were designed in order to compensate the absence of the deep overhanging eaves but to preserve the idea of visual lightness. The treatment of the south Bedroom is quite different from the rest of the house. The modern volume of the bedroom is floating above the ground, supported only by two slim wood columns. It opens almost completely on all three exterior walls. Beneath this overhanging volume, a small private, protected (from heavy rain or sun) place is formed, offering spectacular views over the pond and surrounding landscapes.

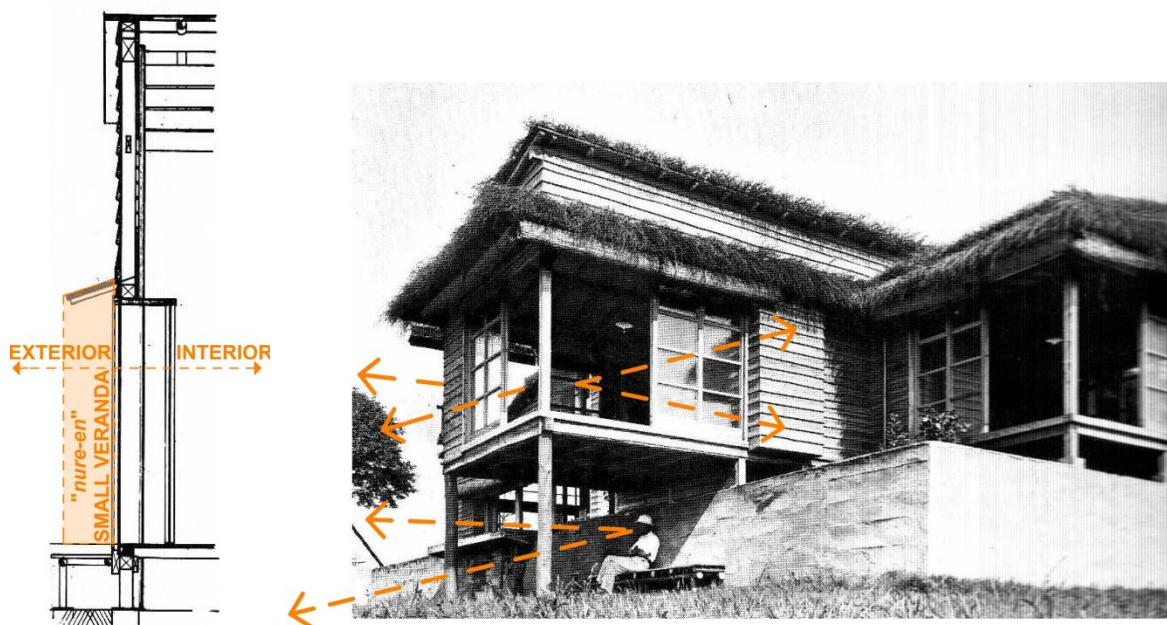


Fig. 170. KARUIZAHA HOUSE, NARROW VERANDA, SMALL EAVES AND FLOATING VOLUME OF THE BEDROOM – Image sources: Antonin Raymond: *Autobiography*, p.131- study made by the author

Yola Gloaguen points in her thesis about an interesting detail: the posts located at the corner of the bedrooms were squared. This think has two possible explanations. The first, more practical, he used square posts in order to provide a better support for the sliding window frames, which was more difficult to achieve with round lumber. The second possibility is that he wanted to give more refinement to these rooms (influenced by the elegant *sukiya* architecture). In Japanese traditional architecture, posts were usually cut square or round, depending on whether they were aimed for *minka* or *sukiya* architecture. According to this, the nature of the materials and finishes were strictly codified according to class hierarchy. This was not Raymond's case, he was his own client and was allowed to experience combining the elegance and refinement of the *sukiya* with the rusticity of the *minka*

in order to achieve a modern, simple and economical house, under the influence of the Japanese way of design. He proved how many modern architectural solutions are compatible with the particular, traditional Japanese way of living.

One important aspect of the Japanese traditional architecture is the deep connexion with nature, whether expressed through the use of raw natural materials or through the conception and organization of space. Nature was seen as a symbol of the greater Universe. Raymond respected and deeply believed in this tradition. In many of his Lectures from 1945 (which he gave in New York, after being forced to leave Japan and to return to America during the Second World War, for the protection of his family) he speaks about the connexion between the Universe, nature and the artist:

“Whenever the artist is at work, be it in music, poetry, painting, sculpture or architecture, he comes face to face with the laws of Nature, which keep order in the Universe.” (A. Raymond, “Lasting Values in Design”, New York- 1949)

“The man is happy when he is in contact with the Universe, God and nature that surround him and feels them close to himself. An architect is an artist who builds a structure which gives men such happiness when they are in it.”

Raymond has sold this house in 1938, before his return to the United States. Unfortunately, like his Reinanzaka house, it changed various owners, and each one destroyed some of it with additions and unrecoverable alteration of its fundamental characteristics. Today, the former house was transferred and converted into a museum “Peynet Museum” in Karuizawa. Its new location is in a large park around an artificial lake with boating facilities. It seems a totally different house due to the new finishing, treatment of the roof and relationship with the ground. It has lost the strength, elegance and lightness of the original.



Fig. 171. NEW LOCATION OF THE RAYMONDS FORMER SUMMER HOUSE – Image sources: internet, Google Earth

St. Paul's Church, Karuizawa 1934-1935

In the same style as his Karuizawa house, Raymond designed different small summer cottages in the mountains and also the well-known Karuizawa Church, which is still standing today although it has suffered some damage in the hands of a German priest.



Fig. 172. ST. PAUL'S CHURCH, MAIN VIEW OF THE ENTRY FACADE - Image source: *Crafting a modern world, the architecture and design of Antonin and Noemi Raymond*, p.164

St. Paul's Church, was designed with full pleasure. The commission for this church came because of the Raymond's friendship with Father Ward, an English priest who fell in love with the design of the Karuizawa house and its pureness. He wanted a church with the same principles and atmosphere for the use of the foreign community during their summer escapes in Karuizawa region. They immediately started its construction only after a few rough sketches, more than enough for the local skilfulness Japanese carpenters "*When it was finished and we made measured drawings, I was surprised at the proportions*"¹⁴¹. The construction lasted only fifty days. The desire was to create a simple wooden and concrete church using only humble materials which they found on the site (like lava, cryptomeria and hardwood) for their natural beauty. Art and religion were linked together in this project, as main features of the design. Modern aesthetics were the key to recreate the "*wabi-sabi*" of the Japanese spirit.

¹⁴¹ Ibid 36, p.144

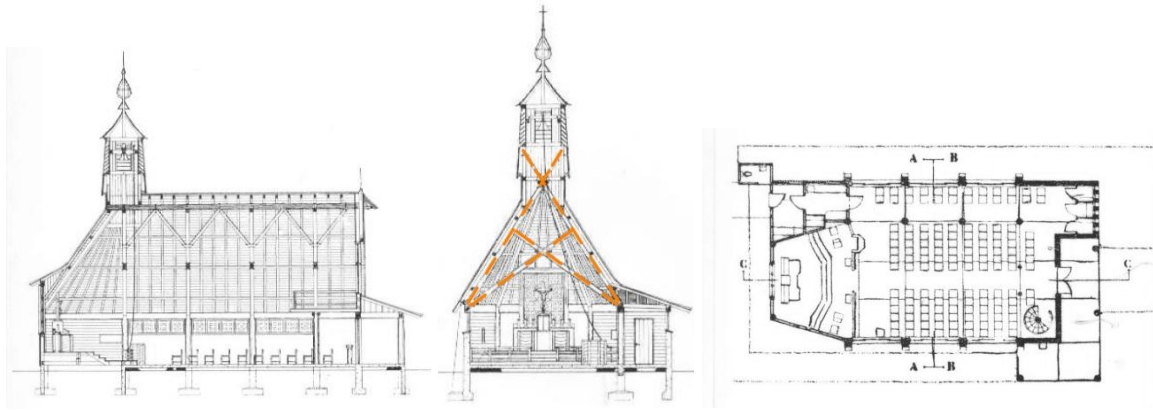


Fig. 173. ST. PAUL'S CHURCH, SECTIONS (wooden structure) and PLAN - Image source: *Crafting a modern world, the architecture and design of Antonin and Noemi Raymond*, p.163

Preserving the natural beauty of the materials was common for traditional Japanese architecture but rather unusual for the Catholic Church buildings, which offered Raymond, new design approach for the future sacred space buildings.

The pictures below show some important details of the church, like the sculpture of Saint Paul designed by Noemi, the wooden structure of the interior space and the circular wooden stair (often copied) with subtle, geometric carved decoration on the vertical parapet.



Fig. 174 ST. PAUL'S CHURCH, INTERIOR (wooden structure) and CIRCULAR STAIR - Image source: *Crafting a modern world, the architecture and design of Antonin and Noemi Raymond*, p.164-165

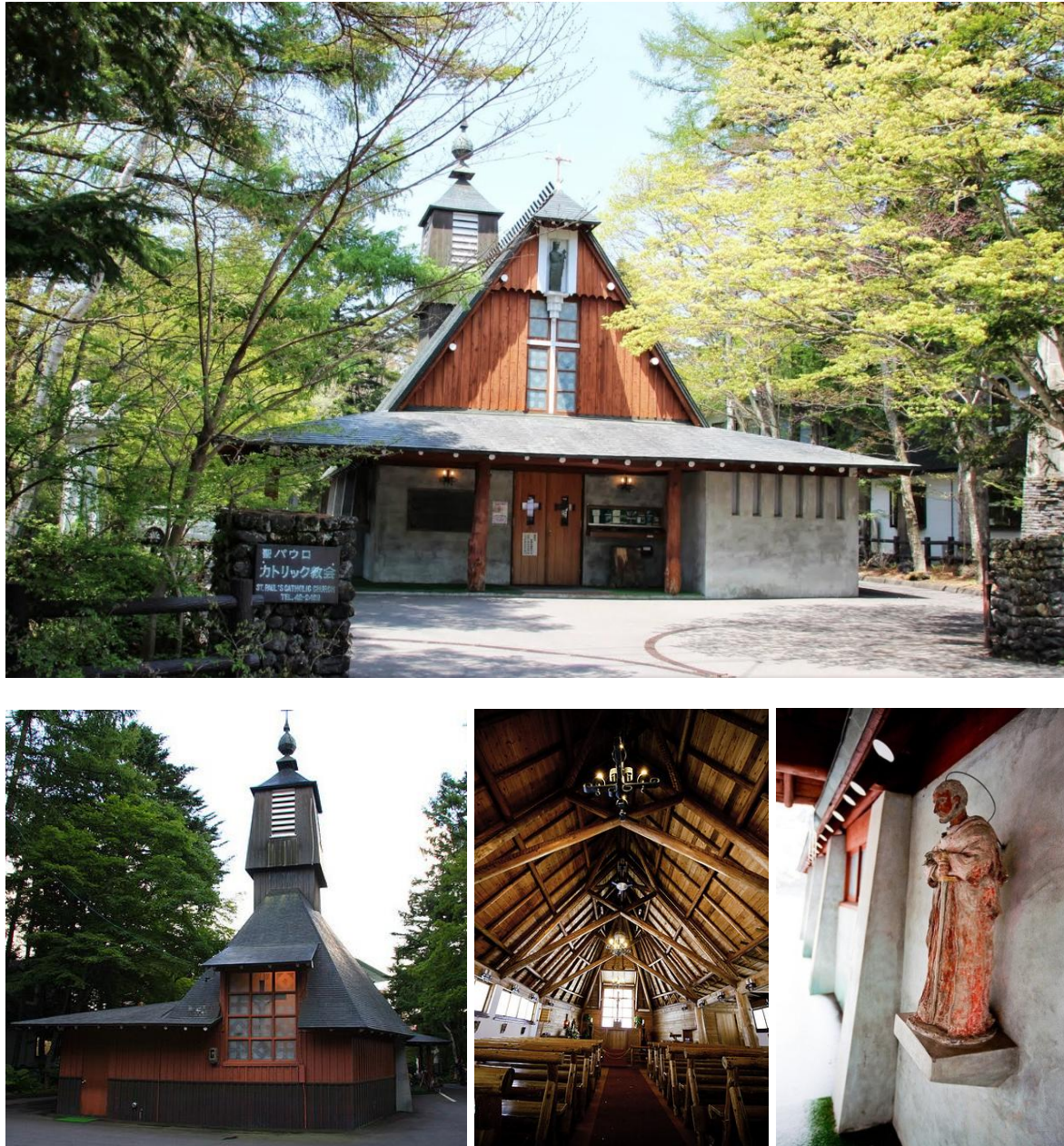


Fig. 175. ST. PAUL'S CHURCH, ACTUAL IMAGES from 2012(front and back exterior views, interior and detail of Noemi's St. Paul concrete sculpture) – Image sources: internet

CONCRETE HOUSES for Japanese elite (1932-1935)

Between 1932 and 1935, the Raymonds designed a series of concrete houses, following the ideas and principles started in their Reinanzaka and Karuizawa houses. This period overlaps with the employment of Kunio Maekawa (former employee of Le Corbusier). *“Maekawa contributed greatly with his knowledge, diligence and energy”*¹⁴². Modern materials (like the exposed concrete) and forms mixed with pilotis were adapted for the living requirements of the Japanese elite. The simple, modern forms and chromatics were softened by Noemi’s interior design. This may be the first time Raymond writes about the colours in his design. *“The Raymonds gave special attention to the outfitting of the complex interiors with furniture, rugs, fabrics, and other materials, based on a color pallet devised by Noemi”*¹⁴³.

Although these houses require a lot of detailed and elaborate study, I will try to focus on their main features and innovations, regarding interior organization of the functions, exterior volume and modern lines. Each house had a proper south orientation and the living areas opened towards beautiful gardens or landscapes by using large, sliding glass doors and windows. Circulation and service functions were kept to the north. In each case, the whole structure was monolithic reinforced concrete, earthquake and fire-proof. Proper ventilation of the spaces was needed because of the tropical heat in summer and humidity during the rainy season (air ventilation was not yet developed). Southern fenestration had eaves over the windows to give protection from the sun in summer but admitted it in winter. Landscape was part of the design. Like for the interior, the garden had western design mixed with Japanese parts.

“Noémi and I designed all the gardens, furniture, rugs, textiles, electric fixtures, simply every object that went into the jobs, which gave it a homogeneity and integration rarely achieved anywhere.”

With these houses, Raymond and Noemi *“reached the high point of their early career”* integrating their own *“tasteful furniture with the severity of the traditional tatami floor and the implacable surface of the shoji screen”*. *“They reinterpreted traditional forms in such a way as to liberate themselves finally from the influence of both Wright and Perret.”*¹⁴⁴

¹⁴² Ibid 36, p. 147

¹⁴³ Ibid 33, p. 134

¹⁴⁴ Ibid 94, p.258

The first residence designed in 1932, for **Kisuke Akaboshi**, follows completely the principles of modern mannerism: simplicity and clarity of the rectilinear forms completely stripped of ornamentation and decoration, open interior spaces, double height of the living-room, roof garden, visibility of the structure, emphasis on horizontal lines and strip windows; mixed with traditional Japanese rooms.

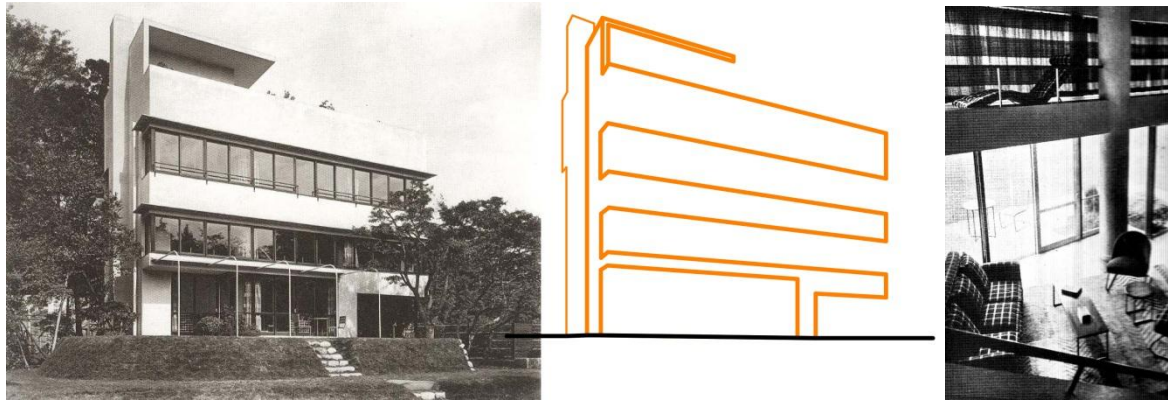


Fig. 176. KISUKE AKABOSHI HOUSE, REAR FACADE study, DOUBLE HEIGHT OF THE LIVING-ROOM—Image sources: Antonin Raymond: *Autobiography*, p.135

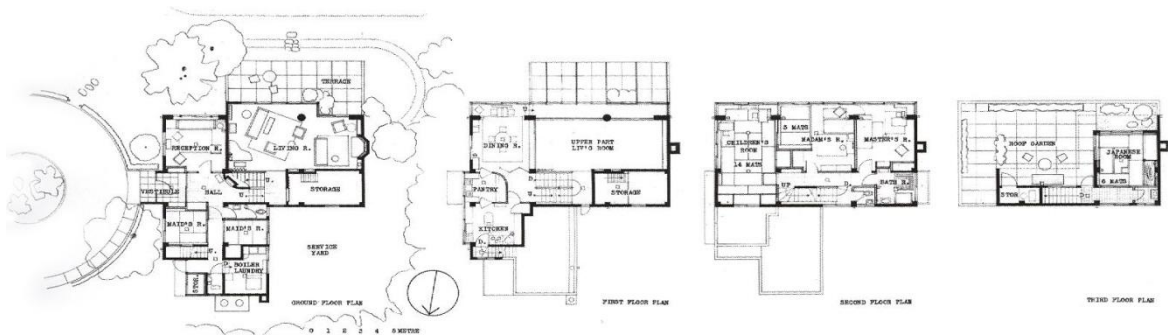
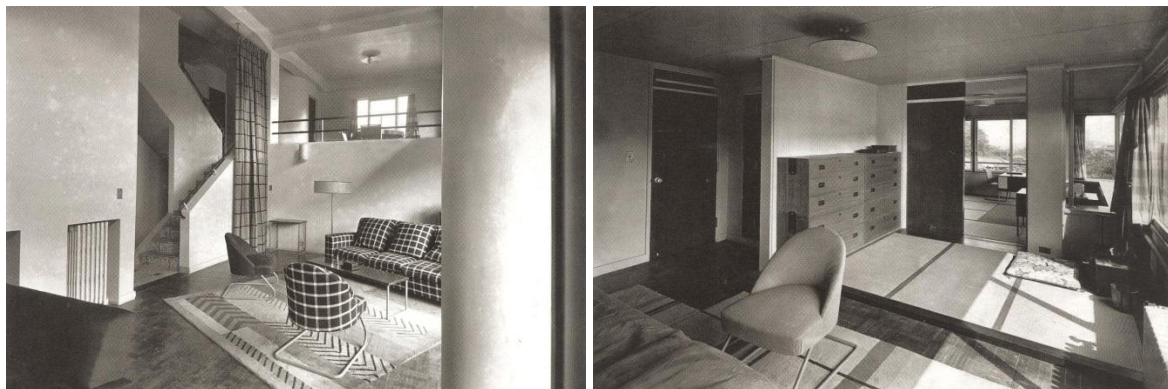


Fig. 177. KISUKE AKABOSHI HOUSE, DOUBLE HEIGHT OF THE LIVING-ROOM, MADAM'S BEDROOM with tatami mats and sliding panels separating the children's room—Image sources: *Crafting a modern world, the architecture and design of Antonin and Noemi Raymond*, p.135-137

Akaboshi Tetsuma house (1933-1935), located in the outskirts of Tokyo, used the same modern principles as the Kisuke Akaboshi house, mixed with traditional Japanese rooms.

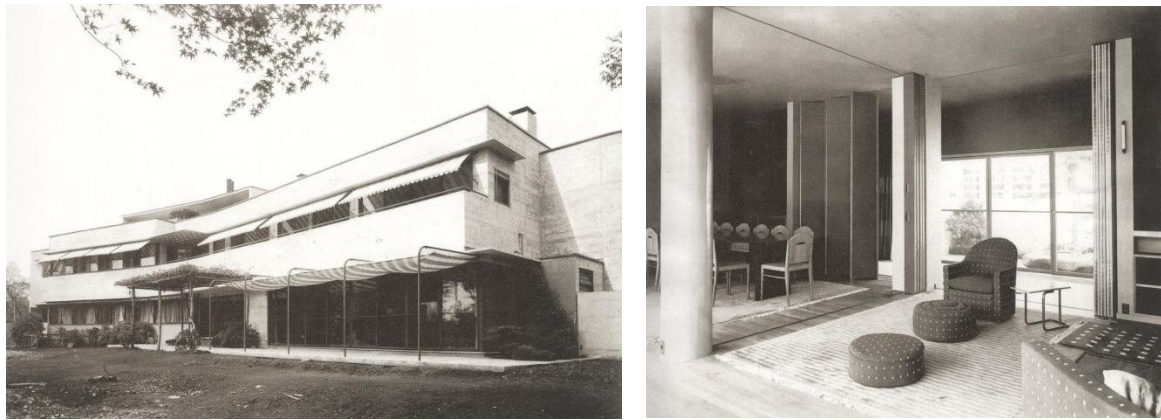


Fig. 178. AKABOSHI TETSUMA HOUSE, SOUTH FACADE AND LIVING AREAS – Image sources: *Crafting a modern world, the architecture and design of Antonin and Noemi Raymond*, p.145-147

Small courtyard gardens are integrated in the design to provide cross-ventilation and to create divisions between different functions of the house. Western and Japanese spaces were carefully arranged and articulated with the use of movable panels and subtle changes in floor levels and material. Main functions (living area, dining-room, Japanese and children rooms) are separated from the service functions by the main circulation (including the stairs).

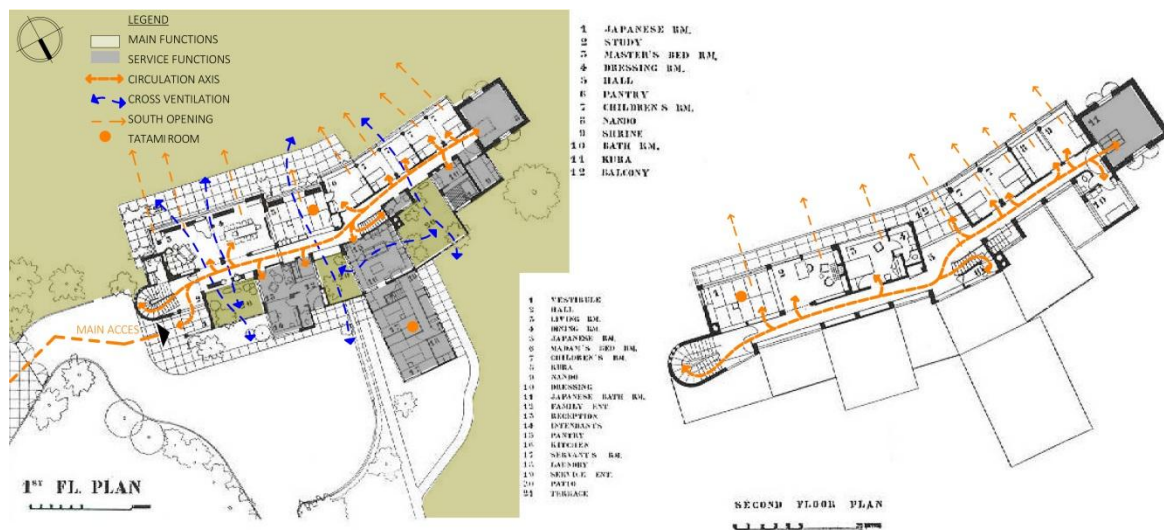


Fig. 179. AKABOSHI TETSUMA HOUSE, FIRST AND SECOND FLOOR PLAN – Image sources: *Crafting a modern world, the architecture and design of Antonin and Noemi Raymond*, p.144

Due to the exterior angle of the house, Raymond managed to create an interesting result: he placed a strategic mirror in Madam's room, and from a certain angle, she could see all four children rooms.

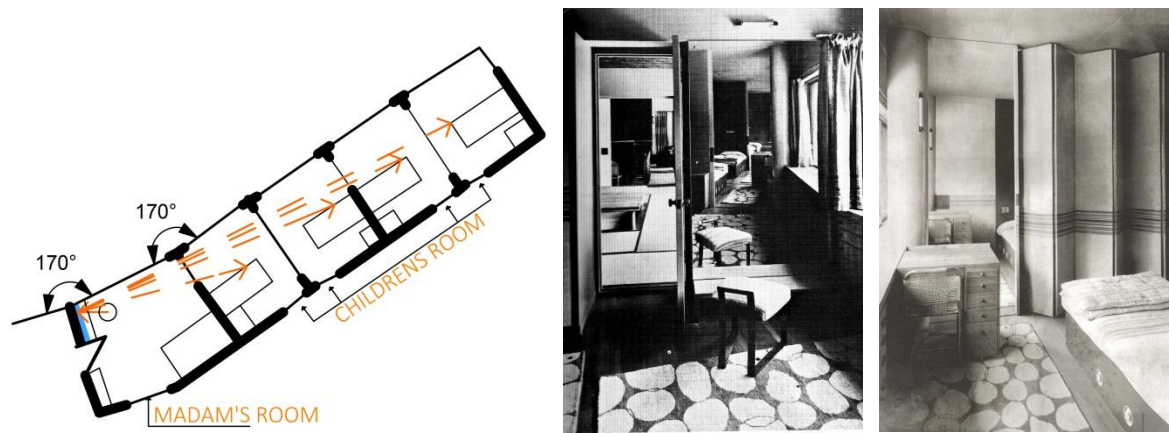


Fig. 180. AKABOSHI TETSUMA HOUSE, detail of Madam's and children's room – Image sources: study made by the author, Antonin Raymond: *Autobiography*, p.138 and *Crafting a modern world, the architecture and design of Antonin and Noemi Raymond*, p.149

The house still exists today, and we can observe the high percentage of green space surrounding the house in opposite to the high density of constructed area in the city. It's like a green oasis in the middle of the desert.

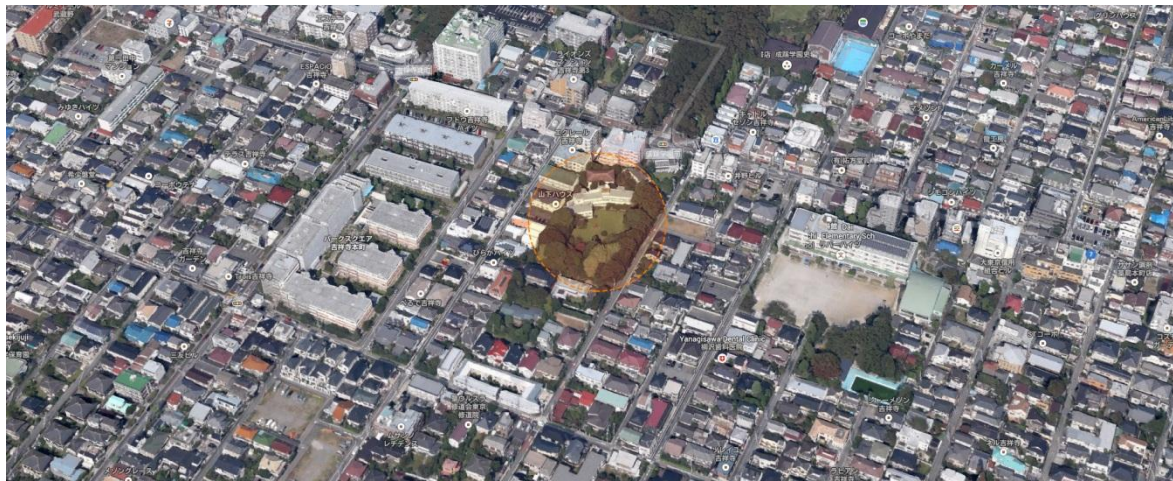


Fig. 181. AKABOSHI TETSUMA HOUSE NOW – Image sources: internet- Google Maps view 2012

The **Kawasaki Morinosuke House** (1933-1934) was located in the affluent Tokyo district of Azabu. The residence had a pavilioned interior structure, designed around an interior garden that visually divided the family areas from the reception rooms for the visitors. Like the **Akaboshi** house, the finishing included vivid colour palettes: *“On the exterior, horizontal planes were painted yellow and columns were rendered water green. Windows, used extensively to allow for cross-ventilation, were painted black and the entrance door and gate, a deep red.”*¹⁴⁵

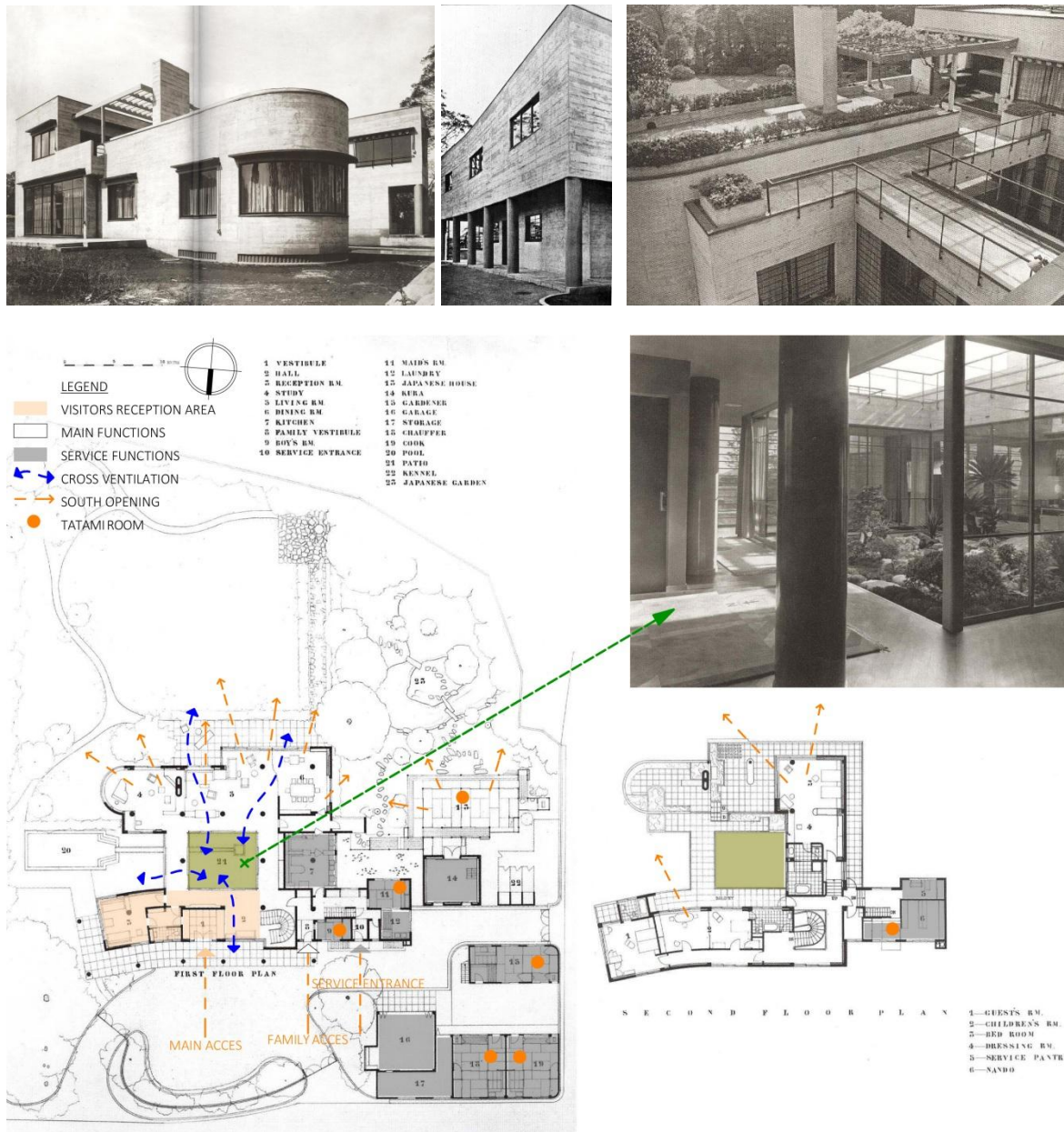


Fig. 182. KAWASAKI MORINOSUKE HOUSE (clockwise) GARDEN FACADE, NORTH VIEW, ROOF GARDEN, ENTRY AND INTERIOR COURTYARD and PLANS – Image sources: study made by the author, Antonin Raymond: *Autobiography*, p.136 and *Crafting a modern world, the architecture and design of Antonin and Noemi Raymond*, p.140-143

¹⁴⁵ Ibid 33, p.134

TOKYO WOMEN'S CHRISTIAN COLLEGE: CHAPEL AND AUDITORIUM, 1935

A later part of the Women's Christian College was commissioned in 1935 that combined a chapel and an auditorium. This later project was like an antithesis to Raymond's Wrightian based early approach, marking a very clear change in his way of thinking and designing. In order to perfect his technique of exposed reinforced concrete and to create natural beauty, he turned his admiration towards the well-known French architect Auguste Perret and his notion "*an architect is a poet who thinks and expresses himself through structures*". The design was very similar to Auguste Perret church of Notre-Dame du Raincy, but at a smaller scale, around half size, suited for its location and Japanese context.

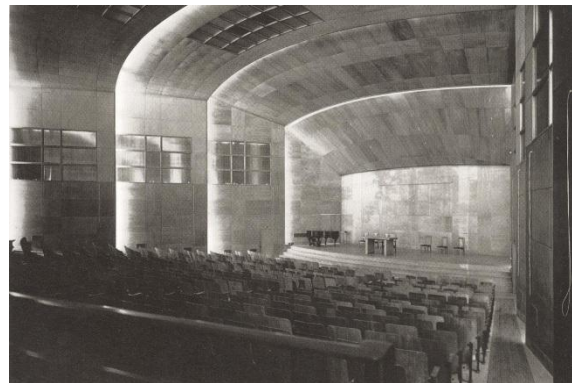
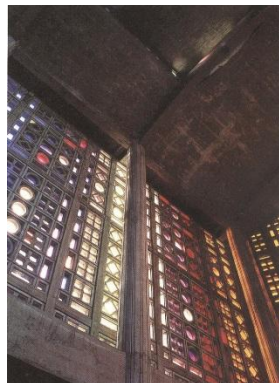


Fig. 183 TOKYO WOMEN'S CHRISTIAN COLLEGE - CHAPEL AND AUDITORIUM 1934-1938 - Image source: *Crafting a modern world, the architecture and design of Antonin and Noemi Raymond*, p.85

Normally, the critique did not stop to come: The copy by architect Antonín Raymond was unauthorised. Christine Vendredi-Auzanneau argues that *"Reimann knew about Notre Dame du Raincy"*.¹⁴⁶

But Raymond did not hide the fact that the project *"is not original"* but he particularly points out that *"despite its weaknesses, it serves its purpose extremely well, and is attribute to Japanese craftsmen"* and it has *"such things as perfect concrete workmanship, parts of the walls covered by coloured sliced stone, delicate wrought-iron work, different proportions, etc."*¹⁴⁷

*"The design by Auguste Perret of the Cathedral in Raincy, France, had made such a deep impression on me that I decided to take it as the beginning of my design, which thus followed, in the main, what Perret achieved."*¹⁴⁸

The Chapel and the Auditorium are directly connected. This combination is very unusual like Raymond says *"not very fortunate"* but he agreed to it in a moment of weakness when the owner insisted on having an organ, audible from both spaces. Very interesting is that in order to make this combination possible, he had to make a 190 degrees shift. What was the back side of Raincy Chapel became the front of the Tokyo chapel. In this way, the focus changed from the slender tower (main feature for the gothic style) to the concrete workmanship. The tower ended up to be in the centre of the plan's composition.

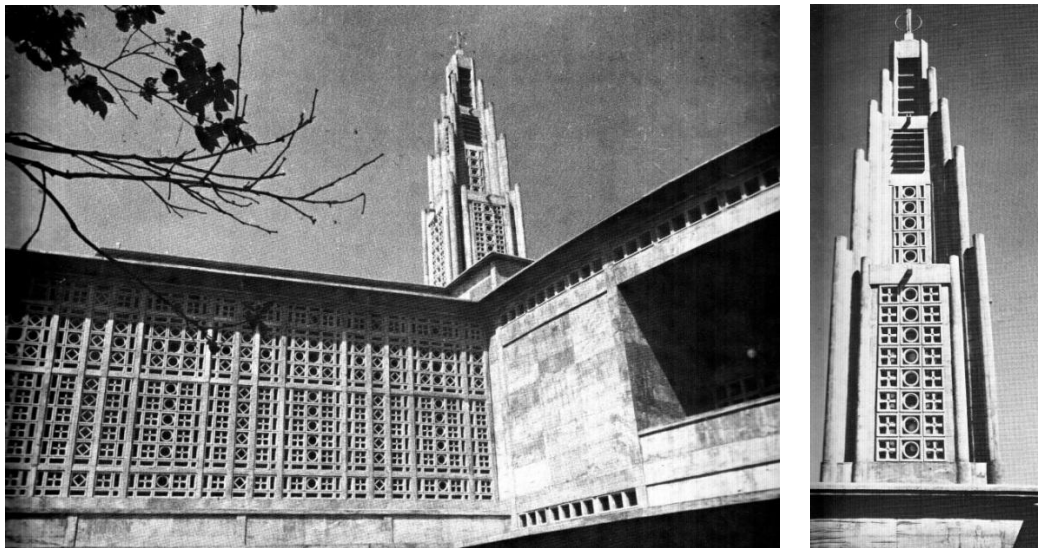


Fig. 184. TOWER OF THE CHAPEL, TOKYO WOMEN'S CHRISTIAN COLLEGE – Image source: Antonin Raymond: *Autobiography*, p.141-142

¹⁴⁶ Christine Vendredi-Auzanneau: *Aux origines du béton au Japon : Antonin Raymond à travers la presse architecturale et un fonds d'archives inédit*

¹⁴⁷ Ibid 36, p.140

¹⁴⁸ Ibid 36, p.140

The Auditorium however is way ahead of its time “it was one of the best school halls in the Orient in 1935”, has an excellent visibility and acoustics due to its interior form of the ceiling and longitudinal walls, as seen below in the studies.

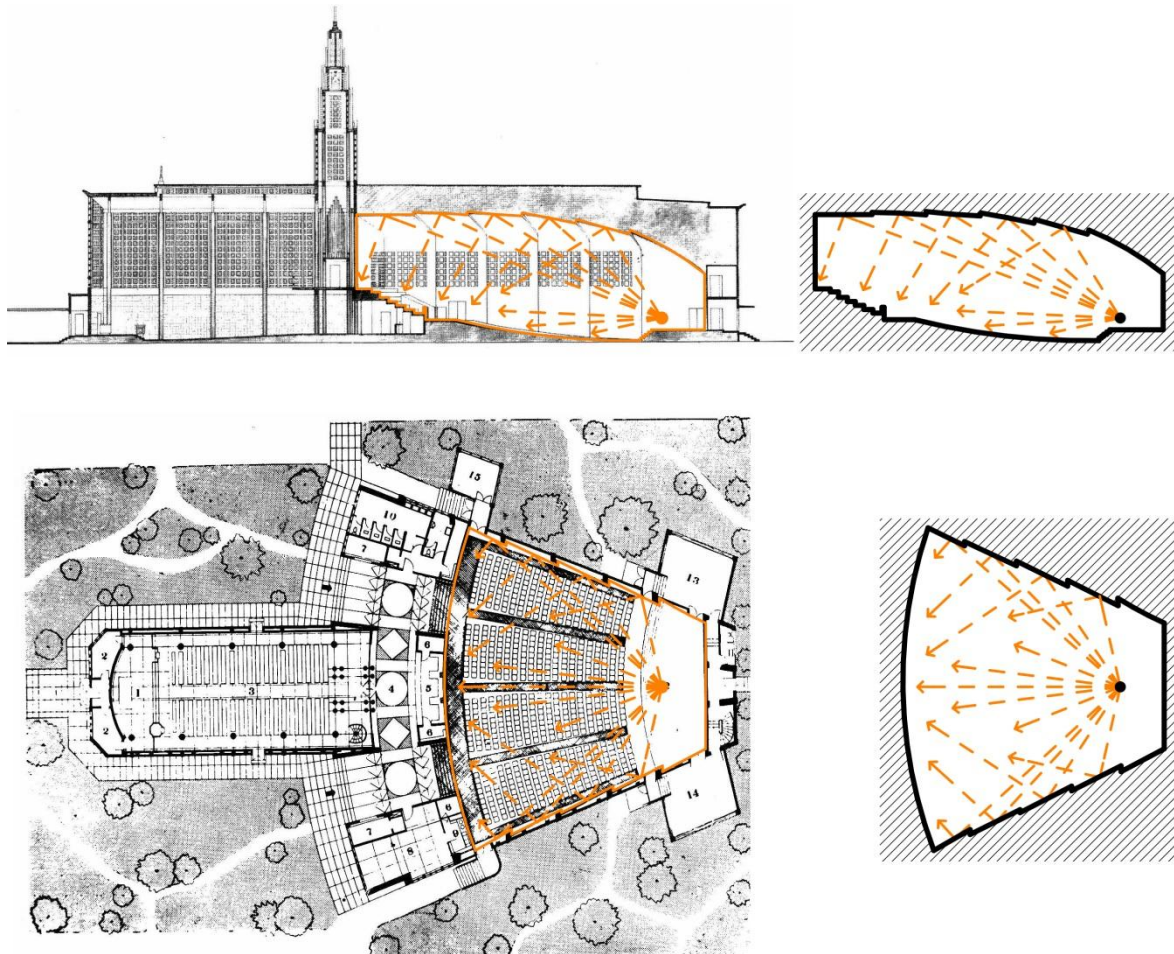


Fig. 185. TOKYO WOMEN'S CHRISTIAN COLLEGE - CHAPEL AND AUDITORIUM, ACOUSTICS STUDIES – Image source: Antonin Raymond: *Autobiography*, p.141-142, study made by the autor

The college founder commissioned Raymond to build the chapel in a Gothic style. It was then that Raymond chose Perret's language of modern gothic (prefabricated concrete pieces to integrate coloured glass pieces) instead of just reproducing the old historical style.

The Czech architect, Bedřich Feuerstein came to Tokyo in 1926 and worked with Reimann between 1926 and 1931, after working a year in France with the Perret brothers. This could be the main reason for its lack of originality. The Raincy church also led to other inspirations in Japan.¹⁴⁹

¹⁴⁹ Koichi Yoshida: *Auguste Perret*. Kashima Shuppankaù 1985, p. 222-229



Fig. 186. NOTRE DAME DU RAINCY AUGUSTE PERRET - Image sources: internet: Modern Architecture <http://kinkenzeni.exblog.jp/page/36/>

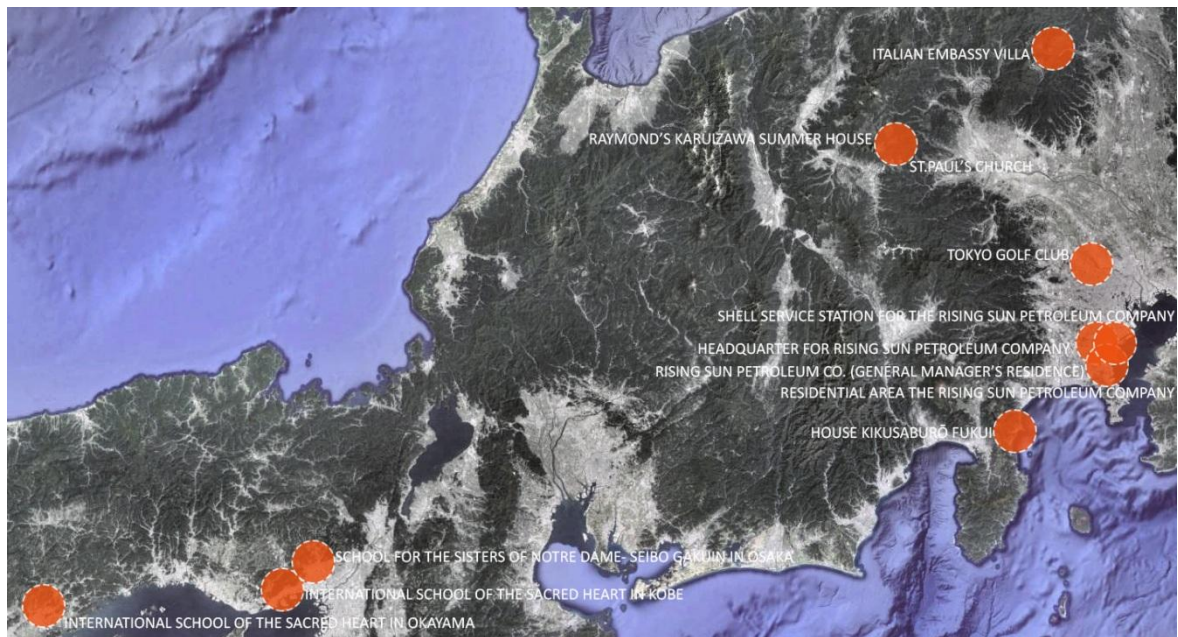


Fig. 187. MAP SHOWING AN AERIAL IMAGE OF 2015 JAPAN - LOCATION OF MAIN PROJECTS DONE BY ANTONIN RAYMOND AFTER THE 1923 EARTHQUAKE - Study made by the author



Fig. 188. MAP SHOWING AN AERIAL IMAGE OF 1920s TOKYO AREA - LOCATION OF MAIN PROJECTS DONE BY ANTONIN RAYMOND AFTER THE 1923 EARTHQUAKE - Study made by the author

INTERNATIONAL RECOGNITION THROUGH PUBLICATIONS:

After this great number of buildings designed by the Raymond office, International recognition came through several publications.

In 1935, a book entitled “Antonin Raymond, His Work in Japan, 1920-1935”, was published in the United States by the Architectural Record. It was a success “*It sold well in Europe also and undoubtedly had its influence in our modern world*”.¹⁵⁰ The preface was written by the famous historian Élie Faure:

“After more than a hundred years of almost total eclipse...architecture at last reappears.” “As a matter of fact, architecture is, with music and choreography,

¹⁵⁰ Ibid 36, p.148

the social art par excellence.” “...architecture is the most reliable and poignant testimony left by each civilization.”

“Dancing means for us common and unanimous joy, while architecture is this same dance without motion.”

“Great architecture is always contemporary and indicative of great unitarian societies; it is the first art to appear among them, the first to disappear from their midst, for there is no great society where all the elements expressed by architecture cannot be found in harmony. Where there are no new needs, there is no new architecture; and every new need demands a new architecture.”

“The engineer has come, not to take the place of the architect, but to show him once again, with infallible authority, the avenues leading to truth.”

“Architecture marks the passage of geometry from the architectural plane to that of the senses. This is enough to condemn pure geometry but at the same time it serves to indicate the immense part played by geometrical intuition in the satisfaction of our spiritual needs.”¹⁵¹

In 1938, Raymond wrote the following preface to the book, which is in fact his elaborate study of Japanese tradition of living, which he managed to describe in a few pages (a great work that even many natives weren't able to describe better). These indeed were his guiding lines in creating the perfect synergy between Japanese tradition and modern principles.

“An architect working in Japan has the advantage of seeing materialized before him, in Japanese architecture and civilization, fundamental principles, the rediscovery of which is the goal of modern architecture. Occidentals, hampered as they are by deep-rooted materialism have not yet realized these principles in all their purity, for this would demand a spiritual outlook.”

“These principles express themselves with great clarity in Japanese domestic architecture.”

“The Japanese does not wallow in matter for the love of it. It is at all times subservient to an idea. For him matter exists only as a symbol of spiritual truth and to use it unconscious of the truths which it expresses is what constitutes bad taste.”

¹⁵¹ Ibid 36, p.148-150

"Life is actually a drama or a landscape in which he seeks some hidden meaning. Living for this quest, or trying to express in his living the truths he understands, the maximum of comfort is not the aim of his constructions."

"He plans a shelter against inclemency at its worst, using it as one more means of manifesting the subtleties of the spirit which he sees vitally expressed in all forms of life. The problem of Function, Form and Matter with which we struggle ponderously is solved with incomparable ease, for it is seen in its right perspective, the exteriorization of an idea."

"A Japanese house resembles the evolution of a natural form. At every point it is related to an inner motive for which it has found an exact and fitting solution, not only practical but expressive of a profound understanding of the real values of life."

"Compared with the Japanese our love for Nature is very superficial. For him she is the very key to the secret of existence. His concern not to betray her has been his safe-guard throughout the ages, and at all times he turns to her as the infallible guide. He chooses materials which speak for her. Wood in its natural state, straw under foot, sand on the walls. And his only architect up to recent years has been the carpenter, deft in handling them, and respectful of their intrinsic qualities."

"Yet the word rustic cannot be applied in any way to Japanese architecture for nothing in it is the result of chance nor of an artificial mimicry in the manner of the eighteenth century, but of an urgent need to lose one's self in nature. Likewise the word 'decorative' is falsely applied to the art of the Japanese. It happens only that his ideas take a harmonious form. In the place of the framed picture which belongs nowhere, he incorporates, in a whole, the idea which moves him. It is none the less as real, as true, as the oil painting of a cow hung above the drawing room couch because that is the only available wall space in the room."

"On the contrary, that which you note as decorative is the outcome of a necessity: the variety of rectangular planes playing one into the other, the silhouette of the indispensable skeleton of the paper windows, the rectangles drawn by the borders necessary to the mats, the variable openings on the garden. There is a symbol in the interplay of geometrical forms and natural forms which deeply moves the Japanese."

"He understands the quality of the eternal; that is why he does not attach himself to permanence in things. The cherry blossom, glory of a single day, is the emblem of the soldier. He does homage to the Eternal by setting forth the frailty of the temporal. With the exception of the walls of the castle moat (the castles themselves are very light constructions) the Japanese prefers to a strong wall giving no trouble for years to come, a neatly made bamboo-fence for the renewal of which he will later be obliged again and again to call his gardener, whom he likes to see at work."

"A beautiful old house may be admired but to it is preferred the immaculate purity of the new one, like clarity in water and freshness in a flower. A Shinto shrine must be rebuilt every 20 years."

"The fury of the elements peculiar to Japan, strong winds, heavy rains, cold, burning sun, earthquakes, typhoons, have helped to make him understand the frailty of things, to appreciate the quality which heightens by contrast the immutable grandeur of the spirit."

"The house, the objects, have no intrinsic value in Japan. There is nothing monumental in art as, for example, there is in China. Everything serves a precise purpose and is only satisfactory relative to that purpose. The highest satisfaction which a Japanese experiences is to be found in the harmony which he perceives between the idea, the act and the material, space and time."

"Is there any other civilization for which beautifying means elimination? It is through increased simplicity and elimination that the man of taste finds elegance. The home of the master and that of the labourer differ only in that the former shows a greater concern for the clarity of construction and plan. All is the direct result of a necessity, be it material or spiritual. Nothing is ever sufficiently clear, sufficiently pure. It would seem that by dint of trying to eliminate all that which is not essential, of clearing the void, of seeking the essence in things, at last, in the silence thus created, one hears the voice of form, substance and space."

"Occidental architecture in its entirety appears shockingly gross by comparison. Even our greatest epochs have a barbaric aspect. As for modern times, the concern over purely exterior appearances and the excessive seeking after comfort offer a still greater contrast."

"The doing away with all but essentials, discipline, are at the basis of Japanese charm. A Japanese room is empty, without chairs, and one takes out low tables

and other necessities from a closet when needed. It also would be well to propagate the idea of the Japanese bath elsewhere."

"There is also the 'kura'. It is a kind of sublimated store-house. The family treasures are kept in it. That is to say, the kakemonos, rare porcelains, family swords, etc."

"It is made of two constructions, one within the other. Externally incombustible, giving protection against moisture and insects, internally of wood. There are treble windows with shutters of iron, of glass, and of wire-mesh to keep out insects. The inner construction resembles a library. There are shelves of wood on which are ranged the white wooden boxes tied with green cord in which the treasures are kept wrapped up in cotton-batting and silk. The Japanese have in this way preserved for centuries pictures on silk and paper and fine porcelains. Each box is numbered and catalogued. The steward or the mistress of the house keeps the key and the catalogue. One does not hesitate to spend a fortune on the 'kura'."

"The servants are numerous and constitute part of the family, as in former times in Europe. The mistress works among her servants, and in rich families there is the faithful steward who manages the affairs of the house. As he controls for his master the arrivals and departures and money-matters, he must have his room as much as possible near the various entrances. There is the visitor's entrance, which is the main entrance, the family entrance and the servant's entrance. Sometimes there is a special entrance for the master only."

"The Japanese kitchen in large houses is still similar to the kitchens of feudal times but with refinements unknown to us. Our kitchens must be equipped both for Japanese and foreign food. Japanese cookery is dainty and minute. It must have special instruments, shelves to hold the baskets and colanders of wood and horse-hair. We arrange the pantry for keeping the innumerable trays, bowls and little plates of lacquer and porcelain which are necessary, as well as foreign silver and glass."

"Now arises the question of orientation, which is of great importance considering the climate. There is to be found here the maximum of moisture and of dryness in sudden transition. Shoes get covered with moss during a damp summer night, wood cracks during a dry winter. Now a dry bitter cold, then the burning sun and the rains. The principal winds blow from the north in winter and from the south in summer."

"The Japanese house faces the south and is entirely open on this side, that is to say that the house is nothing more than apertures and pillars, engulfing the cool breezes in summer, and the sun in winter, which is the only way of heating. Apertures necessary for ventilation are made on the north side, without which everything would become musty, and also to give a view onto the sunny side of the garden. Our plans are orientated according to these traditions, which are perfectly logical."

"The Japanese loves nature ardently, more than we do, and he shows it by making for her sacrifices which we do not make. The garden and the house are one whole. The garden creeps through the house as a snake through the grass. The cube style of house set on the ground in the Western manner is impossible here."

"There must be exits everywhere. The idea of looking for a door would be unbearable. Neither would it suffice to commune with a distant horizon from the second floor. Even though it were no longer larger than a pocket-handkerchief, a Japanese must have a bit of mossy ground with a stone, and a few leaves from which he can see the rain drops trickling. This must be arranged in such a manner as to allow him to make distant journeys while sitting all the time on the straw matting in the middle of his room. After a trip to the Occident one comes back convinced that the Occidental fears contact with the exterior. Very often he must go over to the window to find out what the weather is like, if he is at all interested in it. He rarely concerns himself about the seasons except to change his dress."

"When shall we hang on the wall a picture of a mountain torrent to refresh the friends who will come to see us on a summer's day? The Japanese, on the contrary, rearranges his home and changes his picture to keep in accord with all the aspects of nature."

"When we start out on a project we make first of all make a study of the land, and fashion together the house and the garden, which must form a complete unity. In the Kawasaki house we were able to fully obtain this close contact with nature. The principal rooms are situated between the large sunny garden and the inner garden."

"There is still one more important thing peculiar to the Japanese home, the 'kimono,' or the science of conciliating the household gods. When the plans are sketched, the architect and the client must consult a scholar in this science who

*will tell them whether the various parts of the house, entrances, W.C.'s, bedrooms, kitchen, etc. are auspiciously situated in reference to the center of the house or if it is probable that disaster and ill-health will befall the unfortunate occupant. We may have to push a certain room towards the east, or see that the fountain be not placed due south. Sometimes the project is even completely abandoned. The date of starting the construction as well as the moving in of the family must be fixed on favourable dates. The modern Japanese does not lack in humour when speaking of the 'kimon,' but for nothing in the world would he live in a house without having consulted a seer. We have noticed that the advice given often had a foundation of good sense, no matter what reasoning had been followed to obtain it."*¹⁵²

RELATIONS WITH THE FRENCH AVANT-GARDE:

Based on his book and its impact, Raymond says:

"My early work in Japan aroused quite an interest in France and in Czechoslovakia. The avant-garde in France in literature was grouped around the "Nouvelle Revue Française" under Gallimard. The new spirit in architecture was guided by Jean Badovici in the "Architecture Vivante," a creative and critical magazine.

In his letter to me of September, 1935, Badovici bemoans the fact that he is unable to find any spiritual food in France after his return from a trip to Yucatan:

Quite worrisome. Only Corbusier, alone, courageous, is still green, virile, down here in Roquebrune, tapping his chest and his plans. He did not finish surprising us. Others went to sleep on the soft pillows of past glory.

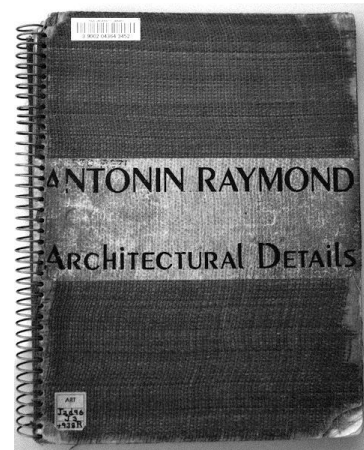
You also are still there on the other side of the globe and that somehow calms our worries. Your new book is very beautiful. Thank you. It expresses exactly your work.

*Corbusier came to spend a few days with me and was showing me your book. He is preparing a big book about 'Urbanism II' and in it are a few illustrations of my house in Bourgogne, which he likes very much."*¹⁵³

¹⁵² Ibid 36, p.150-154

¹⁵³ Ibid 36, p.154

In 1937, after the success and demand of the first book, Raymond decided to publish another book “Antonin Raymond, Architectural Details”, in 1938, with the purpose of serving as a starting point for the younger generation ready for further developments”. The book was published by Raymond in Tokyo and distributed by the Architectural Forum in the United States and other countries. It included examples of architectural elements and details developed by Raymond in Japan over a period of seventeen years and gathered information from many sources showing the way they used it in their designs.



"The aspiration toward a higher level of aestheticism necessitates a restatement of the principles governing truly great architecture of all ages. Thanks to the heroic pioneering, in rediscovery of fundamental principles, of master minds like Le Corbusier, architectural designing has reached in all countries a level decidedly higher than that of the periods immediately preceding ours. Architects are actually beginning to create again in the more healthy way of their brothers the engineers and, because of their newly acquired understanding of truer aesthetics, are beginning to cooperate intelligently and harmoniously."

"The climatic and seismic conditions peculiar to Japan also had to be met. It is shown clearly that we have tried to get to the root of problems and changed without fear the solutions of our predecessors in order to meet modern needs. We have, in a few cases, found that excellent combination of virtues which has been reached in the Japanese umbrella or in the first simple steel pipe chair, to which nothing can be added, from which nothing can be detracted without loss."

"The first principle which all great architecture teaches us is to regard local conditions as the one known basic factor from which to start, and to allow the structure to take the most logical shape dictated by these local conditions. Thus flowers and animals do in differing climates."

"From the Japanese we have learned the value of the natural substance and surfaces of materials, and we avoid artificial finishes and condemn imitations."

When selecting materials we consider not only their practical values but also their natural colours and textures.”¹⁵⁴

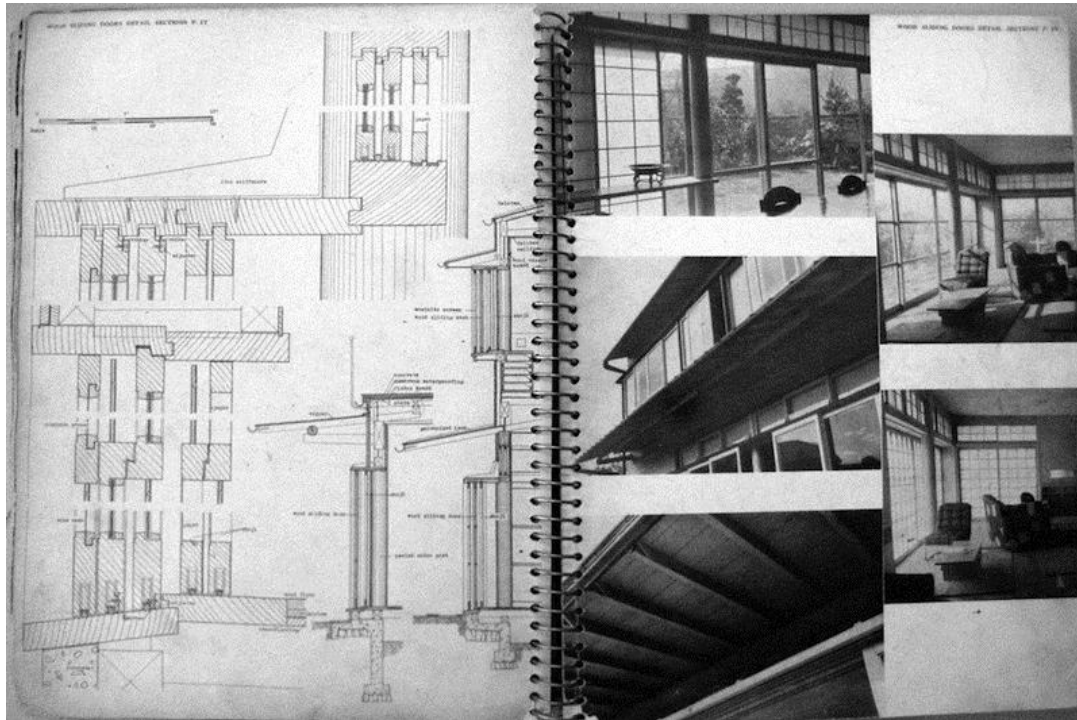


Fig. 189. ANTONIN RAYMOND- ARCHITECTURAL DETAILS, 1938: details of a patent application for a “Window Construction” that allows “Horizontal-moveable” sashes

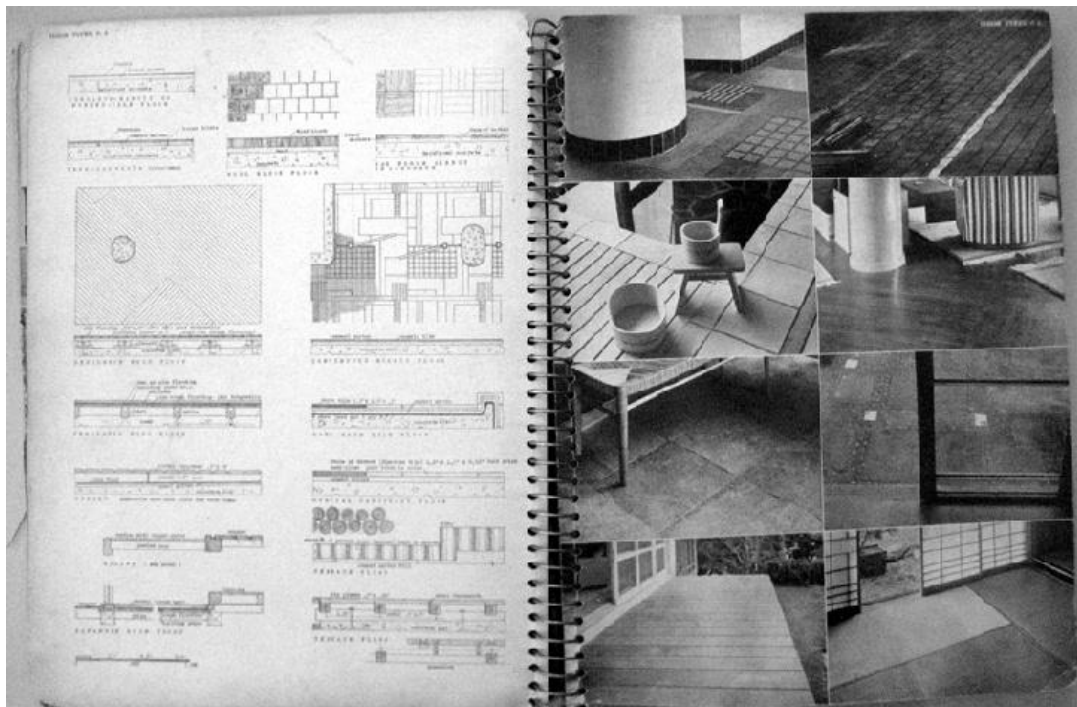


Fig. 190. ANTONIN RAYMOND- ARCHITECTURAL DETAILS, 1938: measured drawings and photographs of typical Japanese floors

¹⁵⁴ Ibid 36, p.155

RAYMOND'S CLIENTS

Raymond's clients in Japan were long term foreign residents, business men or members of the Japanese aristocracy. This meant the need to design the houses adapted to a western way of life, but taking into consideration the limited construction techniques of the times, the extreme climate and the permanent risk of earthquake. The architect had to design houses that would allow the clients to combine both ways of life, Japanese and Western.

Yola Gloaguen, in her Thesis of Dissertation, pointed out the fact that all the architects who have left a significant mark in the history of building and design have applied their creativity and thought to the private house. Beyond their nationality, their political beliefs, their intellectual and religious background, pioneers of modern architecture were unified by the common purpose of creating a new dwelling, one that would most appropriately fit and most faithfully reflect the life of the „modern man“. Otto Wagner had formulated this idea as early as 1894, in the book written for the students attending the Academy of Vienna: *“our starting point for artistic creation is to be found only in modern life.”*¹⁵⁵ Later, in the 1924 introduction to the second edition of his book, *Towards a New Architecture*, Le Corbusier talks of the modern man in the following terms: *“The architecture of today is concerned with the house, the ordinary and common house for the ordinary and common man. It has done away with palaces. This is a sign of our times.”*¹⁵⁶

RAYMOND'S ARCHITECTURAL OFFICE DEVELOPMENT AND STAFF:

After working one year with Frank Lloyd Wright in Tokyo, in 1920 Raymond together with the American architect Leon Whittacker Slack (1887-1964) became partners and named their company “The American Architectural & Engineering Company”. Because of their incompatibility, this partnership lasted only a year.

In her dissertation Thesis, Yola Gloaguen gathered information about the staff of the office and internal organization. Following, I will present some of this data.

Masanori Sugiyama was the most faithful employee of Raymond's office. In one of his interviews from 1961, he remembers that in the beginning there were only few employees: 2 American engineers and 6 or 7 Japanese draftsmen (one of them

¹⁵⁵ O. Wagner: *Modern Architecture: a Guidebook for his Students to this Field of Art*, tr. by Harry Francis Mallgrave, Getty Center for the History of Art and the Humanities, Santa Monica, CA, 1988.

¹⁵⁶ Le Corbusier, *Vers une Architecture*, Flammarion, Paris, 1st edition: 1923, 2d edition: 1924.

himself). The office gradually grew in size and work, mainly because of Raymond's affiliation to the Tokyo Club. But there were frequent changes in the staff. Anyone who couldn't or wouldn't comply with Raymond's expectations was immediately dismissed. The atmosphere was tense. In order to attain best results and a high level in design and construction, there was no room for compromises.

"Kunio Maekawa also recalled Raymond's frequent uproars, during which pencils were thrown at bewildered employees across the room, incidentally stating that he himself had never been the target of such barbaric behavior¹⁵⁷. In this respect, Raymond's personality is not without reminding that of his master Frank Lloyd Wright".¹⁵⁷

The office continued to grow until it finally stabilized itself in the 1930's with the arrival of various young talented architects (who later became famous) like Junzō Yoshimura (1908-1997) and Kunio Maekawa (1905-1986). Other members were the Czech structural engineer Jan Švagr and Bedřich Feuerstein, both ended the collaboration with the office due to conflicts between them and Raymond.

There were other architects who had their beginnings in Raymond's office; one of them was George Nakashima. He joined the office in 1934 and remained there until 1938.

Before the outbreak of the war, Raymond left for India in 1938 and took George Nakashima with him to work on the Sri Aurobindo Ghose dormitory. Raymond was advised not to come back in Tokyo but to return to the United States, because of the anti-American atmosphere. He left Nakashima there to finish the supervision (in 1941 he and his family was interned in a desert camp in Utah; it took Raymond nine months to get him out of there). Sugiyama was left to take over the office. It resisted until 1941 and then closed because of the war. In 1947 Antonin Raymond returned to Tokyo and reopened the "Raymond Architectural Design Office".

In order to obtain the aims of the office, Raymond always hired mixed staff, foreign and Japanese architects. In the same interview, Sugiyama pointed out that the Japanese staff was paid a lot less than the foreigners, although they were indispensable for the office, in order to achieve the goals. Eventually Raymond replaced all the foreigners. Was this a free act of real need or was it more a financial solution?

¹⁵⁷ Ibid 35, p.61 extract from Maekawa K. "Remondo no koto", Kenchiku, Oct. 1961, p.46-47

"I took into my office new men that had a certain knowledge and respect for the old tradition and eliminated those that through their study in Europe or America were prejudiced against my experiment. I decided that if I wanted to take the role of the ancient carpenter and combine with the role of the seer I must not only design, but also build everything myself. I recognized my outfit and I had architects and carpenters, carpenter estimators, construction engineers and mechanical engineers right in my office."¹⁵⁸

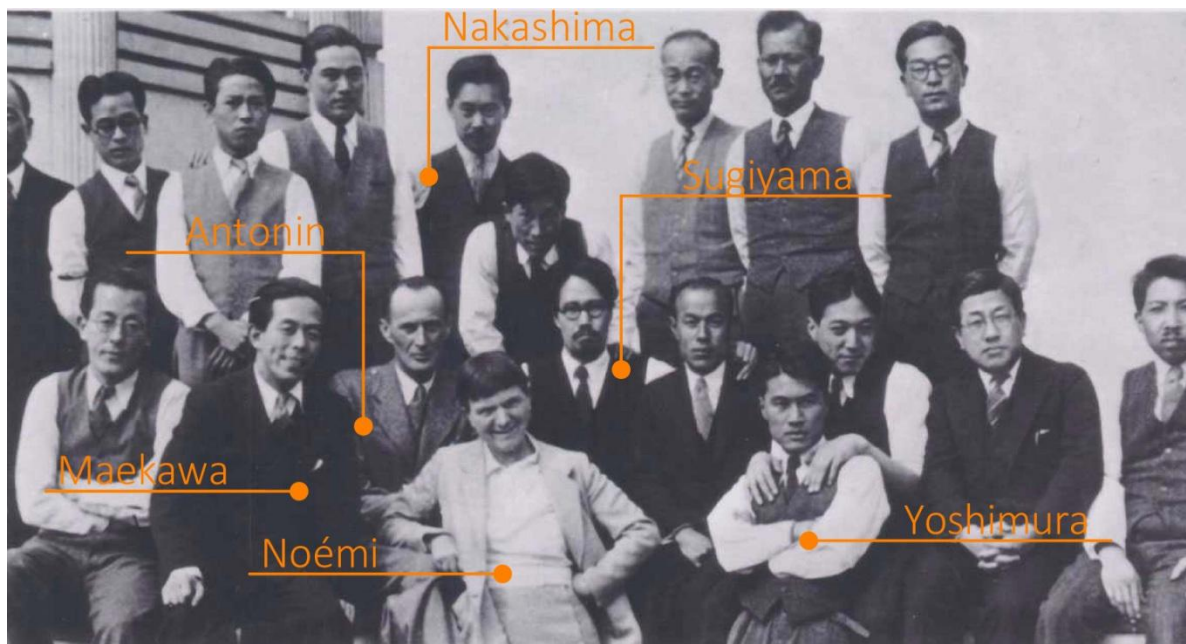


Fig. 191. RAYMOND'S OFFICE STAFF 1935— Image source: Antonin Raymond: *Autobiography*, p.148

ANTONIN RAYMOND AND OTHER ARCHITECTS

Raymond is an architect that can be associated with a wider group of modern architects due to his way of thinking and designing. His projects were the results due to his collaboration, hard studies and admiration of the modern principles as seen or developed by other architects like Frank Lloyd Wright, Auguste Perret, Le Corbusier or even his wife. And, in his turn, he influenced other young architects and apprentices. Although their way of thinking was similar, like Le Corbusier says to him in a letter "great minds think alike", they have been exposed to different cultural contexts which lead to subtle discrepancies. Raymond is deeply influenced by Japanese philosophy (their simple way of living, needs and traditions) which situates him somewhere between the romanticism of Wright and the rationalism of Corbusier.

¹⁵⁸ Ibid 35, p.63 extract from Antonin Raymond's lecture "*Experienced Stories Before 1938 in Japan*" (Lecture at the Architectural League of New York)

6.2 LÁSZLÓ HUDEC 'S ART DECO AND MODERN ARCHITECTURE (the 1930's)

In the early 1930s, Hudec's luck was about to reach maximum with the construction of Shanghai's tallest skyscraper. He played a significant role in developing modern architecture in Shanghai, side by side with other prestigious architects of that time, who were slowly beginning to shift their neoclassical stylistic preferences in the direction of Art Deco, or the so-called "modern". Shanghai became in the 1930s, one of the major centre of Art Deco (still existing and very well preserved today), with a very high number of buildings: G. H. Gonda was among the most representatives with his Cathay Theatre opened in 1932 (vertical articulation and an Expressionist corner tower), Palmer & Turner with their Sassoon House 1926-1929 on the Bund (which is believed to be China's first American-style Art Deco skyscraper, thirteen stories and 77 meters high, with straight lines and a pyramid on the top) and the design of the twin houses- Hamilton House and Metropol House between 1931-1933 (sixteen storeys high), and Hudec's Joint Savings Society Building (Park Hotel).

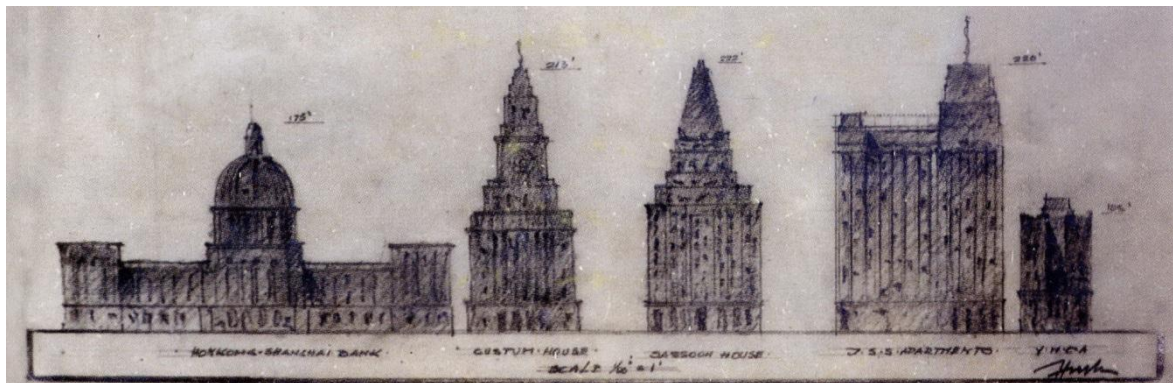


Fig. 192. SIDE ELEVATION OF HUDEC'S JSS BUILDING (PARK HOTEL) COMPARED WITH THE HEIGHT OF OTHER BUILDINGS, INCLUDING PALMER & TURNER'S SASSOON HOUSE- Images source: Luca Poncellini – Júlia Csejdy: *LÁSZLÓ HUDEC. Masters of Architecture*, p.93

Shanghai's art deco is unique because of traditional Chinese design elements that were incorporated.

Art deco is a style used even today for the construction of small and especially high buildings. Being a style that evokes symmetry, art deco works particularly well with the cosmological concept of feng-shui (after it was banned for many years, this concept is now gradually returning), a characteristic that made it even more attractive to the local Chinese.

In the meantime Henry K. Murphy and the young leading Chinese architects, who were returning to Shanghai after graduating their studies abroad (in Europe or America), were trying to create a new style, a mixture between traditional Chinese forms and 20th century western latest trends in materials and construction techniques, called Chinese Revival. The results were some buildings constructed using western architectural methodology (often concrete framing) but decorated with Chinese motifs and forms. Hudec was immune and did not follow the above mentioned local tendency. His goal was now different. He aimed toward westernization with up to date technologies and materials in simpler, elegant design. He admired local traditional architecture but did never try to reinterpret traditional Chinese forms into his designs which for him were not essential, since the Chinese Revival was somehow a local, eastern version of European Eclecticism. Even though this, his Chinese clients were the ones who commissioned him with his most modern projects.

His two designs developed almost in parallel , The Grand Theatre and Park Hotel, were situated in a very central area, in the northern side of the Race Course, next to each other. The below old picture shows the Race Course and the Shanghai Race Club, a building that still exists today, designed in a neo-classical style with eclectic details in 1934.



Fig. 193. THE RACE COURSE WITH SHANGHAI RACE CLUB AND GRAND THEATRE, view from THE PARK HOTEL & view from THE RACE COURSE towards THE GRAND THEATRE and PARK HOTEL- Image source: Jánosy Péter Samuel– Deke Erh: Life and Work of HUDEC LÁSZLÓ- The Real Homo Ludens, p.109, internet http://www.ussestes.org/shipinfo/history_in_photos_1945.htm

Although Hudec was passing through a quite difficult period due to the relationship between his brother Géza and his wife Gisela and the huge responsibility of coordinating his growing office in their new location, he somehow found the strength and inspiration to create his masterpieces.

Due to the Park's Hotel main style, Expressionism and Art Deco, the following description of the thesis will start not chronologically but with the purpose of creating the best link with his previous transition period.

Building high was the new trend in America and Europe. International competitions were held almost simultaneously in Berlin (1921) and in Chicago (1922) for the design of Skyscrapers, which were at that time a real trend in all the big cities from America and Europe. All the submitted projects were of great importance for setting new guiding directions for high buildings, striving towards the sky: the unconstructed project of Mies van der Rohe's glass tower in Friedrichstrasse (1921-way ahead of its time) and the 1922 competition for the *Chicago Tribune* building, Raymond Hood's Neo-Gothic style (first prize 'a'), Eliel Saarinen's slender tower (second prize, designed with "gradually smaller cross-sections", although not the winning project, it was this Art Deco style building that most influenced the later American skyscrapers 'b'), Walter Gropius and Adolf Meyer's modernist Bauhaus ('c'), Adolf Loos's metaphoric Dorian Column ('d') and Bruno Taut's futuristic approach ('e').

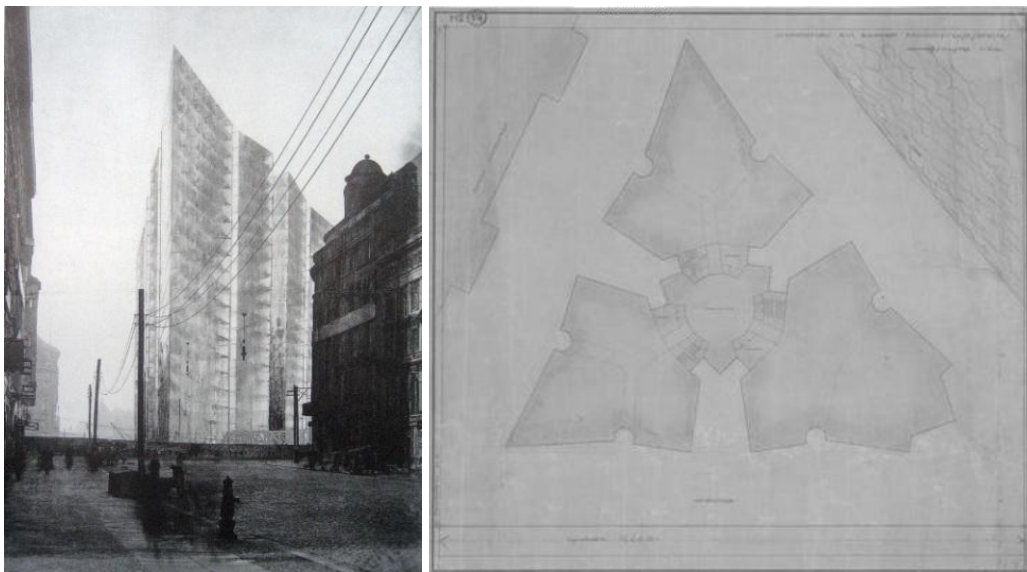


Fig. 194. MIES VAN DER ROHE- GLASS TOWER IN FRIEDRICHSTRASSE, DESIGNED FOR THE 1921 INTERNATIONAL COMPETITION FOR SKYSCRAPERS IN BERLIN, view and plan- Image source: internet <http://www.moma.org/collection>

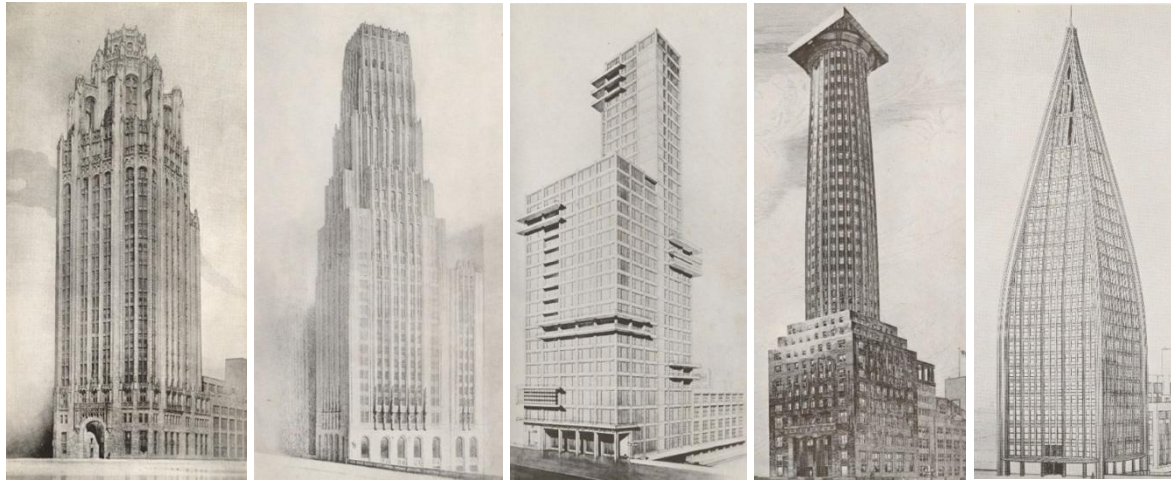
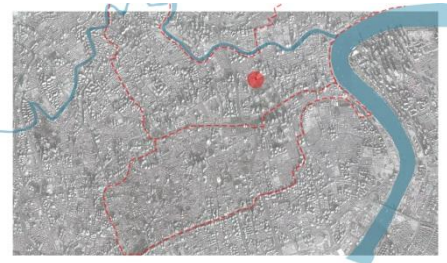


Fig. 195. COMPETITION FOR THE CHICAGO TRIBUNE BUILDING, 1922- 'a' Raymond Hood, 'b' Eliel Saarinen, 'c' Walter Gropius, 'd' Adolf Loos and 'e' Bruno Taut- Image source: internet http://skyscraper.org/EXHIBITIONS/PAPER_SPIRES/chitrib01.php

All this struggle for building high, proposals and realisations were presented in architectural journals of the time. Hudec had access to this information and overlapped with his own and his brother's visit to Germany and America made a decisive influence on his design for the JSS Building (Park Hotel).

JOINT SAVINGS SOCIETY BUILDING (JSS), now PARK HOTEL, SHANGHAI, 1931-1934

The 22 story (91.4 meters¹⁵⁹/ 83.8 meters¹⁶⁰) hotel was designed once again for the Joint Savings Society (after the previous success of the JSS headquarters). It was at that time and for many decades after, the tallest building in the entire Eastern Hemisphere, from London to



Tokyo: *"Until 1984, for more than a half century the building was the tallest building of Shanghai and Asia"*¹⁶¹. It was a dream come true not only for the architect but for all the Chinese citizens, who were desperately aiming toward modernization. Since the American skyscrapers equalled and symbolised the modernity and financial power of the city, Shanghai became very proud of their achievement. Hudec's recognition extended to internationality and he remained known until today as "The man who changed Shanghai".

¹⁵⁹ According to Ibid 1, p.91

¹⁶⁰ According to Ibid 4, p.110

¹⁶¹ Ibid 4, p.110



Fig. 196. JOINT SAVINGS SOCIETY BUILDING (now PARK HOTEL) under construction and GRAND THEATRE to the left, view from the RACE COURSE- Image source: Luca Poncellini – Júlia Csejdy: LÁSZLÓ HUDEC. *Masters of Architecture*, p.95

In order to have the Shanghai's Municipal Council permission to erect such a high building, Hudec had to convince them on precise themes, such as fire protection, potential problems caused by the immense weight of the building, stability and resistance of the soil and building, etc.

The location of the project is on Bubbling Well Road (now 170 West Nanjing Road), on the northern side of the Race Course¹⁶² (now the People's Park), surrounded by numerous clubs and meeting places of Shanghai's high class community. Since the position was quite central¹⁶³, right in the middle of the International Settlements, a project on a terrain with such high price will only be feasible for the clients if they will build high. Hudec convinced his clients that is was the right thing to do so. The Race Course attracted numerous locals and tourists annually and the Hotel took

¹⁶² The Race Course was moved outside the centre of the residential area in 1861. Later, the new location became part of the International Settlement. Now, the shape of the Race Course is still preserved and is used as People's Park and Square.

¹⁶³ The location of the Park Hotel actually coincides with the geographical centre of the city, from this zero point, distances are measured all over Shanghai and China.

advantage of its location, serving well the ones who were searching comfortable and elegant accommodation, right in the middle of the entertainment site.

The successful JSS bank owned enough financial resources to undertake the risk of the expensive technology needed to build so high, on Shanghai's precarious soil condition (only the foundation of a skyscraper costs between 15-30% of the total). The clients wanted a luxurious hotel, designed according to western norms in order to satisfy high international requirements and to prove China's development state to all foreign guests. Shanghai needed European style hotels, since the foreigners who were passing through the city could not adapt to Chinese hotel habits.

"The Park Hotel in Shanghai had to live up to three expectations: to embody the American scale model of an international hotel, the popular image of Grand hotels formed by the Europeans in the cities of the Far East, and the ambitions of the Chinese elite to achieve modernity." ¹⁶⁴

Shanghai sits on a very difficult alluvial soil, on the River Yangtze Delta, composed of sand and mud. This was always problematic for the builders, because after a short time, all the constructions start to sink or even lean. Building high was almost impossible. It was only in the first decades of the 20th century that European engineers invented new technologies and methods of foundation, suited for Shanghai's soil condition, with the aim of reducing to a minimum the sinking problem. Due to Hudec's managerial skill, a complex team of experts were entrusted with the design (the architect Laszlo Hudec and probably his brother Géza, B.I. Matrai as senior member of the project who was Hudec's closest assistant, friend and colleague since working in Curry's office, the senior draftsman J.L. Slaschov, the construction supervisor K.L.Egikov and the engineer B.J. Lindskog for the superstructure), the working drawings of the foundation (A. Corrit, expert in dealing with geological features of Shanghai), and the actual construction of the building (Yah Sing construction Company until 1932 and after the Chinese Voh Kee Construction Company). In order to receive the permit to build the Hotel, they had to present a satisfactory foundation design that would solve the problematic situation of Shanghai's soil and reduce the sinking to a minimum:

"The plan offered three special solutions: a deep foundation pit to be excavated, impermeable metal partitions to surround it, and a dense system of piles to be used. Four hundred 33-meters-long piles of Oregon pine were driven

¹⁶⁴ Ibid 1, p.94

into the ground closely together in order for the friction between the piles and the soil to bear the building's load."¹⁶⁵

Beside the already mentioned system of piles, Hudec and his team adopted another method, developed in 1920 in Germany, called the Larsen pile profiles, which consisted in steel sheet piles, driven in the ground to solidify the ground.



Fig. 197. STEEL SHEET PILES- Image source: internet

More data about the sinking soil of Shanghai and methods of foundation used in the city are included in Luca Ponceellini and Julia Csejdy monograph book dedicated to the work of Laszlo Hudec. In the same book, Alessa Hudec De Wet remembers Franck Lloyd Wright's remark about the waste of money needed for the design of the Park Hotel's foundations saying that "it would have been better to place the whole thing on a concrete footing and let it float" like his similar solution developed to protect the Imperial Hotel in Tokyo from earthquakes, which he succeeded, as already described before.

Pile foundation was previously used in Easter Asia since the early 1920s, but never before for such a high building as the Park Hotel. Palmer and Turner first used a pile foundation in Shanghai for the construction of the Yangtze Insurance Company Building in 1920 and at the Hong Kong & Shanghai Bank building (fig .51 and 52). In Tokyo, Raymond used pile foundation for the construction of St. Luke's Hospital (as previously detailed).

The Chinese Voh Kee Construction Company, one of the largest at that time in China, was in charged with the construction of the Park Hotel's superstructure. The work was advancing very well, ahead of the schedule. In order to reduce the load of the building, they were using hollow brick instead of concrete to ensure the fire protection of the steel structure and the steel used was a special one- light and of high strength, an "extremely heavy-duty metal alloy containing chrome and cooper", manufactured in Dortmund- Germany in 1928, and used for the very first time in Asia. The total structural weight was reduced by 33% and the economy was 20% of the allocated budget. The structure and the exterior walls were completed by the end of the 1933.

¹⁶⁵ Ibid 1, p.99

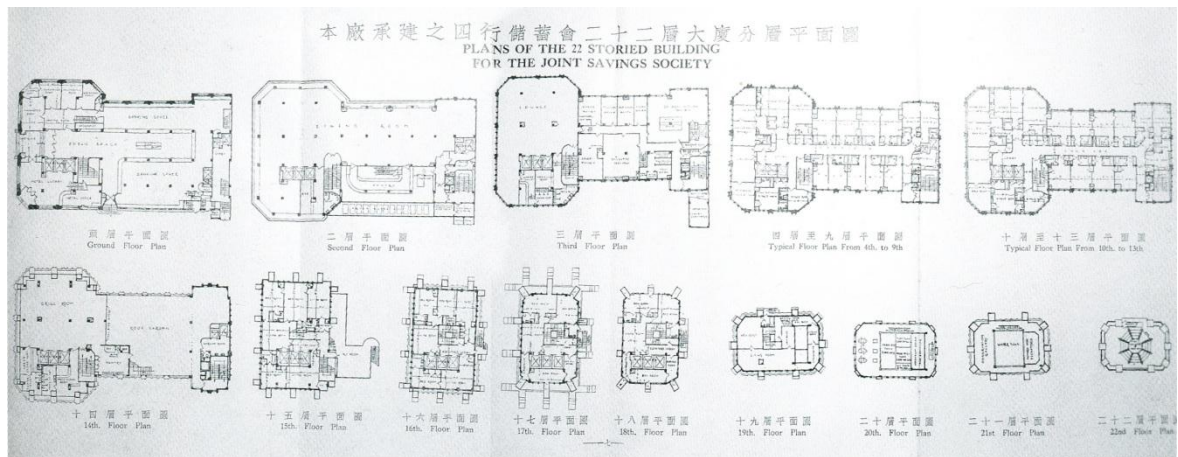
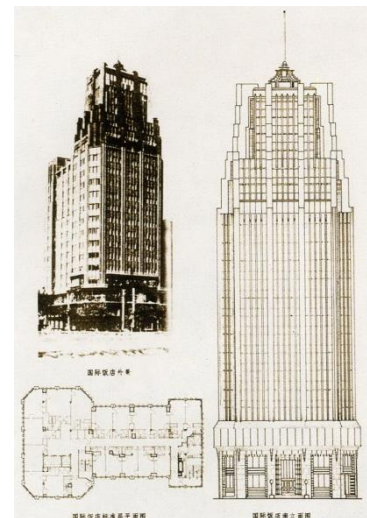


Fig. 198. GROUND PLANS FOR THE JSS BUILDING (PARK HOTEL) and ELEVATION- Image source: Luca Poncellini – Júlia Csejdy: *LÁSZLÓ HUDEC. Masters of Architecture*, p.94, internet

The building has 22 storeys above ground and 2 storeys below the ground. Resembling the skyscrapers from New York, from the ground until the upper 21st floor, the layout and form is constantly changing, gradually decreasing, creating a truncated pyramid shape pointing towards the sky starting from the 15th level. The whole composition is based on the same tripartite scheme used by the architect in most of his high buildings:



1. The base with modern details, horizontal emphasis, dark finishes of polished black granite from Shandong and Qingdao province, rounded corners and continuous windows following the same major curve of the road (a detail he previously included earlier in 1928 for his neighbour design, the Honisberg Garage, using the same architectural language which later became known through Erich Mendelsohn's work). So, the architect managed to integrate the design of the lower levels of the hotel with his previous existing design of the Honisberg Garage, it almost seems like the two building were meant to coexist. Unfortunately the garage was recently demolished in order to make room for a major expansion of the hotel.



Fig. 199. LOWER LEVELS OF THE PARK HOTEL and the relation with HUDEC's early design for the HONISBERG GARAGE 1928- Image source: Luca Poncellini – Júlia Csejdy: *LÁSZLÓ HUDEC. Masters of Architecture*, p.96, internet <http://www.heatherfieldediting.com/Hudec/parkh2.html>

2. The middle part, entirely Expressionist in style, is clad by dark brown brick and ceramic face tiles. Vertical elements that turn into rear pillars articulating and dividing the façade, have both decorative and functional role, these elements provide grace and make the building look taller than it actually is. Between the modern rectangular shape windows, the vertical brick facing are laid at a 45 degree from the plain façade (like in Christian Literature Society for China and China Baptist Publication Society building). The ceramic face tiles covering the facades are rotated again by 45 degrees, creating interesting textures which change according to the angle of the sun. Although Hudec used as inspiration German Expressionism, it was a novelty even for Germany, since buildings so high and monumental didn't exist at that time.
3. The upper part, pure Art Deco and Expressionist, has the same finishing as the middle floors (dark brown brick and ceramic face tiles). The truncated step pyramid shape of the upper part emphasises the verticality and the slender silhouette of the entire building. The windows use the same grid-like disposition. The attic recesses floor by floor until the top, where an observatory was placed.



Fig. 200. JSS BUILDING (PARK HOTEL), main view, detail of the façade decoration from the middle part and detail of the upper part- Image source: Luca Poncellini – Júlia Csejdy: *LÁSZLÓ HUDEC. Masters of Architecture*, p.102, internet

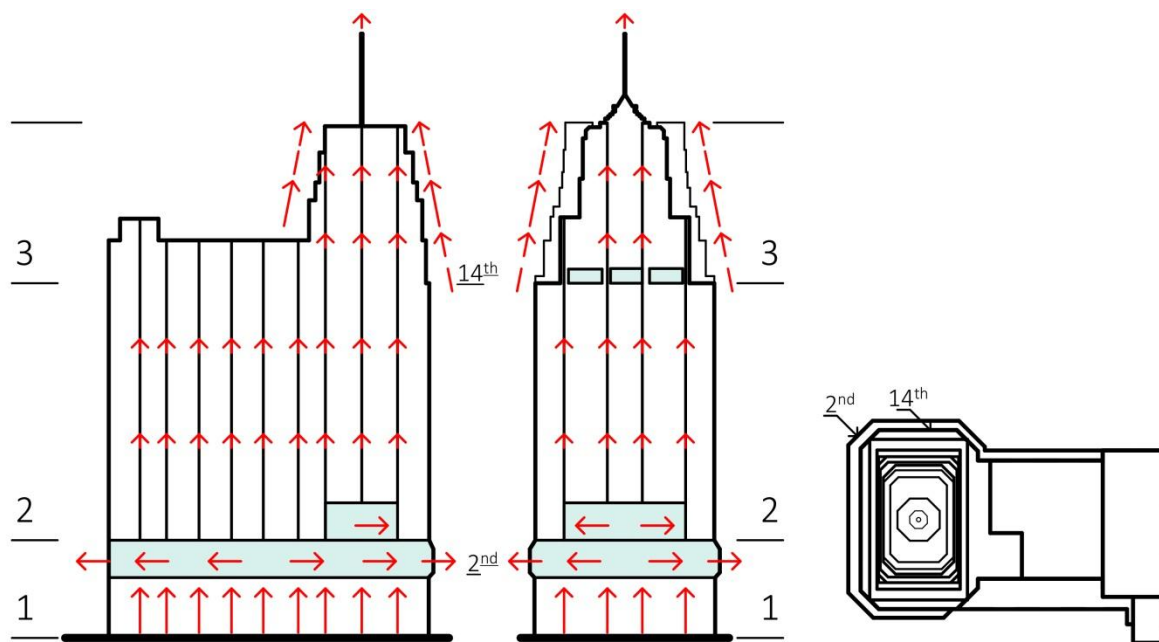


Fig. 201. JSS BUILDING TRIPARTITE SCHEME AND GRADUALLY DEACREASING PLAN- study made by the author

Hudec said, in an interview given to the *China Press* from 1931, that the main inspiration for the JSS project was Raymond Hood's work, especially the American Radiator Building from 1924, an Expressionist, Art Deco style with Gothic details and New York Daily News Building, an Art Deco skyscraper, 1929-1930. The 37 storey building is dominated by vertical lines and a continue decrease of the plan surface, from the ground floor until the top one.

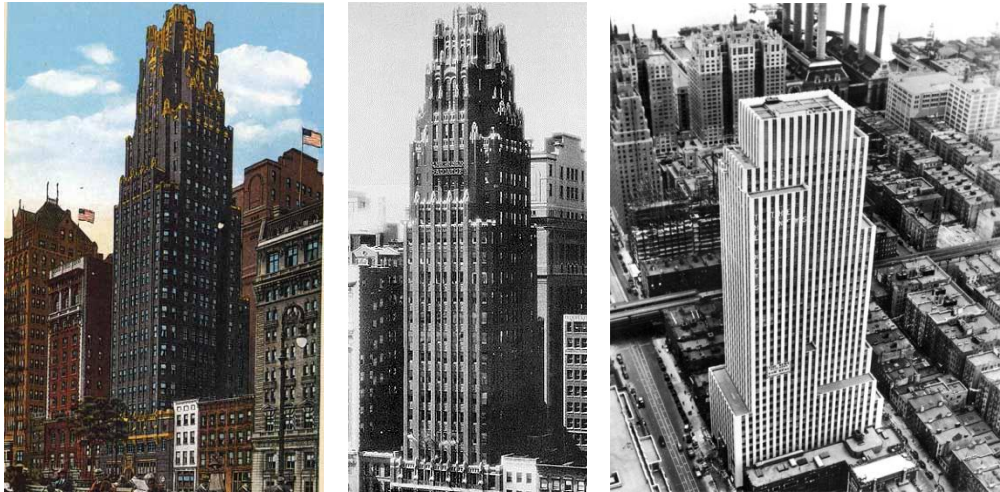


Fig. 202. RAYMOND HOOD'S AMERICAN RADIATOR BUILDING, NEW YORK 1924 and DAILY NEWS BUILDING, NEW YORK 1929-1930- Image sources: internet
<http://www.nyc-architecture.com/MID/MID068.htm> and
http://skyscraper.org/EXHIBITIONS/PAPER_SPIRES/nw16_tabloids.php

The ground floor was dedicated to the hotel reception, the grand hall and cashiers of the bank, the bank was on the first floor, the second storey has the dining-room, the third the lounge (which offered spectacular views towards the Race Course), the rest of the storeys were occupied by the hotel and suites for VIP guests and owners, except the 14th, the famous Grill level. The safe-deposits of the bank were in the basement.



Fig. 203. THEN AND NOW, THE BALLROOM and ART DECO details from the VESTIBULE- Image source: Luca Poncellini – Júlia Csejdy: *LÁSZLÓ HUDEC. Masters of Architecture*, p.99, 105

The elegant interior of the Hotel reflects the luxurious yet modern taste of the time. The Art Deco decorations use combinations of valuable materials, applications of metal alloys with different types of wood, black glass covering the columns from the grand hall, curvilinear walls, oak panelling in the dining and ebony and black marble in the lounge. A pleasant chromatic balance gives warmth and grace to the whole. The sumptuous grill room from the 14th floor (initially planned as an open terrace and garden was closed in 1936), has a salon for celebrations and a

ballroom with removable skylight, all this opening towards spectacular views over the city.

The furnishing and decoration of the hotel was contrasting: in the public spaces, expensive pieces were put together with precious gold, silver and bronze details; in the private rooms of the hotel, as shown in the image below, the interior was simple and modern with tubular steel chairs and pieces and rather strange combination of greens, browns and yellow (a reminiscent of Chinese preference for strong colours). Most of the interiors were changed by the Communist government in the 1950s since it was not suited for their political vision. It was renovated again in the 1980s in order to return to some initial details. In 1997, the American designer George Grigorian remodelled some parts of the interior using the original Art Deco style and in 2001 the American architect Christopher Choa restored the Art Deco lobby. In the open gallery from the first floor, the hotel management installed a permanent Hudec exhibition, with photos and documents lent by the Victoria University of Canada and by the General Consulate of Hungary in Shanghai.

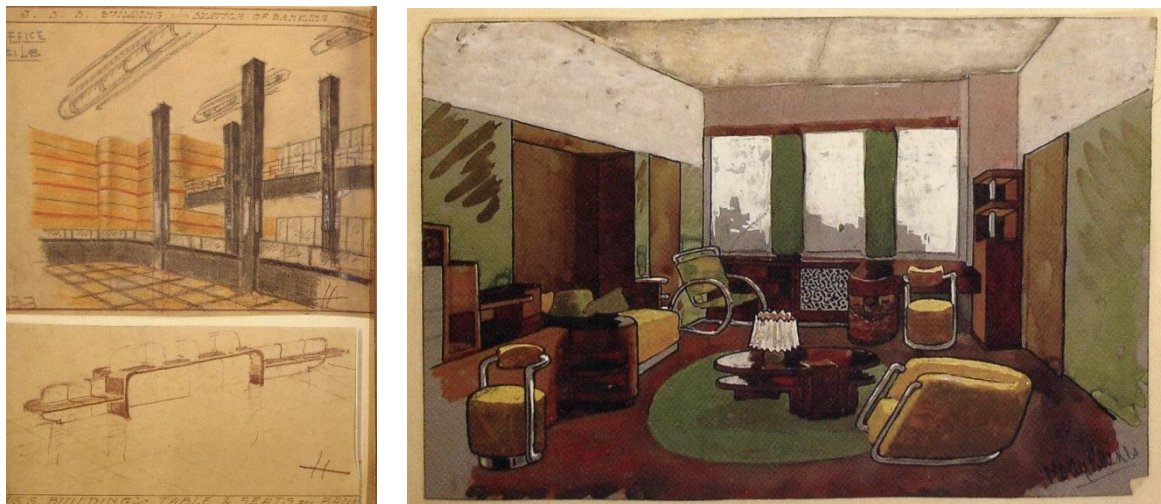


Fig. 204. HUDEC'S SKETCHES, FURNISHINGS OF THE BANK and THE INTERIOR OF THE HOTEL'S STANDARD ROOM- Image source: Luca Poncellini – Júlia Csejdy: *LÁSZLÓ HUDEC. Masters of Architecture*, p.98

Beside the most up-to-date construction technologies, the JSS Building was equipped with high standard installations and appliances from suppliers all over the world. The Germany Siemens company provided the electrical equipment and the telephone network and radios. The sanitary equipment was installed by Andersen, Meyer&Co. The well-known by that time American Otis Company supplied the elevators (at an unbelievable speed of 180 metres per minute, for the first time in Shanghai). Smoke detectors and sprinkler system were used for the first time in China (this was one of the main reasons the project was accepted by the Municipal

Council). Hudec also used Chinese suppliers for cladding materials, which provided quality at a lower price.

Park Hotel was officially opened in December 1934, with a big public ceremony. All Shanghai's daily papers, journals and whole supplements wrote about the event. Then followed international recognition with articles printed in the most popular architectural periodicals like the German *Der Baumeister*, the French *L'Architecture d'Aujourd'hui* and sincere admiration from prestigious architects: "The famous contemporary architect Ieoh Ming Pei, the designer of the glass pyramid of the Louvre, commented in an interview that he fell in love with architecture when he was riding his bicycle on Shanghai's Bubbling Well Road and watched the workers digging out the foundation for the Park Hotel and the construction of the 22 storeys."¹⁶⁶

Once the construction was over, Hudec's success was unequalled before. He not only designed but project managed the construction of the tallest and heaviest build in the Far East, adopting the latest technological innovations from the West to the East in a very short period of time. Like never before in the history of Shanghai's construction, the settlement of the building was zero. From this point, everything seemed possible and nothing could have stopped the modernization of the city. Unfortunately, history event interfered deeply with Shanghai's desire to modernize, first the Japanese invasion of 1937 which ended in the World War II, then the instauration of the People's Republic of Mao. Only after the 1980's, the city regained the strength and desire to restarted its development.



Fig. 205. PARK HOTEL'S ADVERTISEMENT-
Image source: Luca Ponceellini – Júlia Csejdy: LÁSZLÓ HUDEC. *Masters of Architecture*, p.91, internet



¹⁶⁶ Ibid 1, p.107

Following Art Deco, European Modern style became the new fashion. For Laszlo Hudec, these two styles coexisted for a while in some of his major works (Park Hotel and Grand Theatre) before turning completely towards the last one. His Modern style designs, like the Avenue Apartments, Union Brewery, Hubertus Court Residence, the private house of Wu Tongwen (or D.V.Wood) and Aurora College symbolize the architects maturity, progress, skill and constant adaptation for the latest trends in architecture. It was this period that ensured him a position among modern architects of the time. In this final phase of his career, he continued to show interest in expressive shapes, utilizing simplified, geometric, functional forms, stripped of unnecessary decoration and with a preference for mixing round and straight surfaces.

AVENUE APARTMENTS, SHANGHAI, 1931-1932

Shanghai's property market peaked in 1930. Since the price of the land continued to rise rapidly and there were no more available plots for single houses with garden, the attention of the investors turned to multi-storey residential blocks with luxury apartments (see table 6). This new type of residential unit was offering high quality apartments, with spacious and large number of rooms, several bathrooms and several area for the staff (for example Hudec's 12 storey Ambassador Apartments, designed for the China Realty Company, unfortunately an unrealised project).

The commission for the two residential buildings "Avenue Apartments" was built in 1932, on the western part of the International Settlements, on the corner of Avenue Road and Hardoon Road (now 1341-1383 West Beijing Road and Tongren Road).

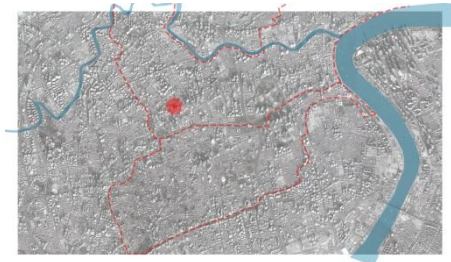


Fig. 206. AVENUE APARTMENTS, perspective view of the three blocks- Image source: Luca Ponceellini – Júlia Csejdy: *LÁSZLÓ HUDEC. Masters of Architecture*, p.108



The complex was composed by three strip-like buildings (reinforced concrete structure) laid out in parallel with each other. The curve of the roads was reflected in the design of the general layout. The two side buildings have rounded-off corners combined with a general arched shape that gives dynamism to the volumes. The composition of the façade is simple and modern (a mixture of Art Deco and Modern style), horizontal red brick bands are alternated by plastered bands. This continuous horizontality is interrupted by three vertical sharp protuberance for the service stairs (triangular shape- perpendicular on the façade with windows- possible explanation of this chosen shape may be to ensure natural illumination from west to the north facade) and three vertical holes through which we can see the silhouette of the main stairs that link the five floors (as seen in the study below). These narrow northern side stairs were used by the service staff. The owners had a different entrance on the southern side of the unit.

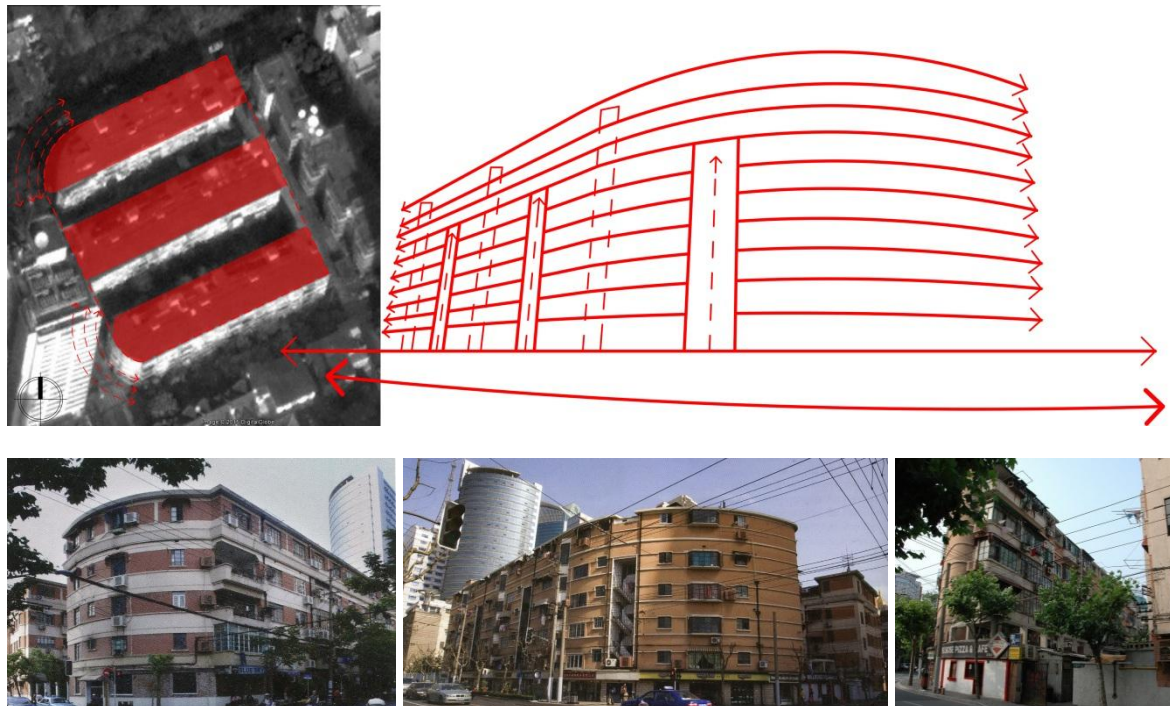


Fig. 207. AVENUE APARTMENTS, PLAN, NORTHERN FAÇADE MAIN COMPOSITION, SOUTH-WEST, NORTH and WEST VIEWS of the complex- Image source: study made by the author, internet and Luca Poncellini – Júlia Csejdy: *LÁSZLÓ HUDEC. Masters of Architecture*, p.109

The whole residential unit was designed in order to reflect a typical suburban building, with four-five storeys with eight apartments on every level, shops and garages on the ground floor, a special heating system and interior private walking roads. The apartments consisting of one to five bedrooms were sold immediately, before the beginning of the construction.

During this exhausting period, with commissions flooding and worries (caused by the impossibility to renounce to his Czechoslovak citizenship in favour of the Hungarian citizenship, since the Czech state did not accept his application until the lawsuit launched against his family was to be closed) Hudec complained to his family of “fatigue, gout and heart problems as a result of being overworked”:

“My health is my capital. Unfortunately, this is how one must think in today’s materialistic world. I am looking forward to my wealth and not my health being my capital. To restore my good mood, I am going to play the violin again”¹⁶⁷.

Besides the need of residential buildings, the entertainment sector of the city developed rapidly in order to keep up with the world’s trend. Shanghai was becoming one of the world’s metropolises, side by side with New York, London, Tokyo, Berlin, Paris and Chicago. Shanghai’s nightlife was flourishing. Famous artist and actors were coming to live the experience of the cosmopolitan city of the Far East.

Theatre and Film were among the main attractions, both for locals and travellers, for every social class and nationality. Cinemas were becoming the trend of the period, fascinating everyone. The first cinema in Shanghai opened in 1903. Since then, until *“the late 1930’s films were shown in 57 places (25 film theatres operated in the International Settlement and 12 in the French Concession)”¹⁶⁸*. In 1934, in a study listing the world’s top cities based on the number of cinemas they owned, Shanghai was ranked No. 8 with 53, and it was the only Asian city on the list.

In the history of the cinema, moving picture shows follow a chronological development of three sections: ‘Silent Cinema 1895-1930’ (the first public film shows were dated 1895), ‘Sound Cinema 1930-1960’ (the institutionalization of sound cinema in 1930) and ‘The Modern Cinema 1960-1995’. The Cinema was kind of a cheap form of entertainment:

“It was the combination of its cheapness and the fact that it was accessible to large and diverse audiences that accounts for cinema’s emergence as the dominant popular art form of the early twentieth century. The primacy of the visual image- especially during the era of the ‘silents’- meant that films crossed barriers of language, literacy and culture in a way that other media, such as books and theatre, could not. This also helped to explain why, at a time when

¹⁶⁷ Ibid 1, p.109

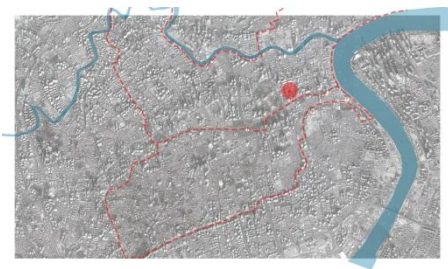
¹⁶⁸ Ibid 1, p.110

film production was concentrated in a handful of countries (mainly France, America, Britain, Italy and Denmark), film exhibition was spreading around the world. Some indication of the first permanent cinemas in China (1903), Japan (1903), Egypt (1904), Portugal (1904), Norway (1904), Denmark (1904), Iran (1905), Iceland (1906), Greece (1907), India (1907), Thailand (1907), South Africa (1908), Bulgaria (1908), Turkey (1908), Tunisia (1908), Lebanon (1909) and Mauritius (1912).[...] The cinema spoke an 'international language' that was understood regardless of nationality, race or creed. It was this international language that accounts for the worldwide penetration of films in the period before the First World War.”¹⁶⁹

In the early 1930s the whole world, including Shanghai, entered the second section in the development of the cinema, the 'Sound Cinema 1930-1960'. In this period Hudec received his various commissions for Movie Theatres. Due to the introduction of the sound, national and local cinemas (who were much smaller and affordable to the locals) were separated from the big first-class, international ones. Film theatres were divided into categories, gathering different audiences, according to the price of the ticket and location. Most elegant cinemas in the city, staging not only movies, but dramas too *“were concentrated in the International Settlement between the Bund and the Race Course, along the axis of Nanking Road and Bubbling Well Road, as well as on Avenue Joffre, which was the main street of the French Concession”*.¹⁷⁰

CHEKIANG CINEMA (now ZHEJIANG CINEMA), SHANGHAI, 1929-1930

In 1929 Hudec received his first commission to design a film theatre on Chekiang Road (now 123 Middle Zhejiang Road), at the border of the International and French Settlements, ordered by the English Cineco Ltd.



The cinema is a compact volume with a galleried hall with 1000 seats. Its position, in a line of buildings, separated by blind walls on the sides, constrains the architect to a north-east orientation of the street's façade.

¹⁶⁹ James Chapman: *Cinemas of the World: Film and Society from 1895 to the Present*. Reaktion Books Ltd, London, 2003, p. 66-67

¹⁷⁰ Ibid 1, p.110



Fig. 208. CHEKIANG CINEMA (now ZHEJIANG CINEMA) STREET ELEVATION— Images source: internet, photos of M.TAKEHARA dated 2011

This cinema is a clear example of Modern architecture with a few Art Deco details (like the casing of the two vertical window bands- detail D4). The exterior of the main façade is simple, with geometric volumes and elimination of all the unnecessary details. The emphasis is on horizontal and vertical lines, volumes and continuous windows (detail D2 and D4), particular for the International Style modernism. Mendelsohn's rounded-off corners appear again in order to elegantly solve the articulation of the volumes.

The ground floor with the main entrances, use the upper technical floor as a cover (detail D3), creating a pleasant feeling of protection while waiting in line or just admiring or reading the advertisement and content of the movies. Detail D1 is quite interesting and modern, a novelty in Hudec's designs. Beneath the balcony, a whole part of the floor overhangs and a small window, perpendicular to the main façade, is now created with proper south-east orientation. Influence of contemporary Central European architecture is shown on the brick facing of the north-eastern elevation.

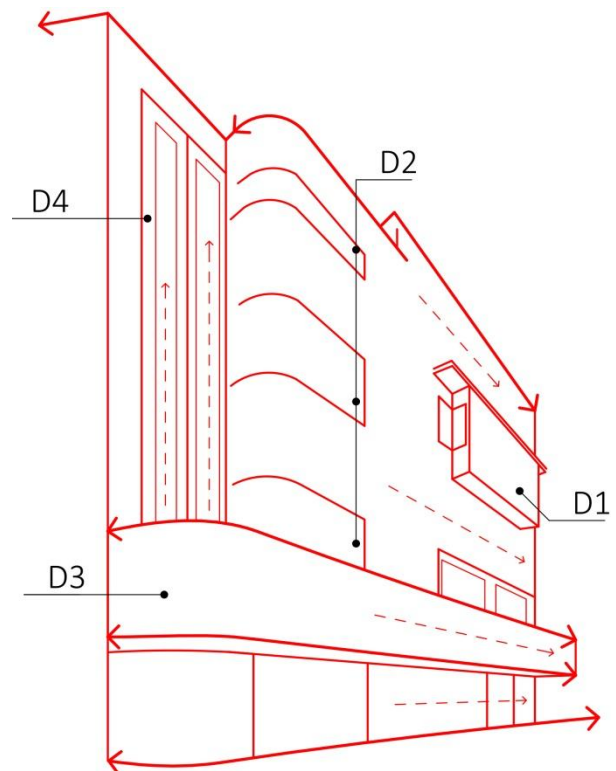


Fig. 209. CHEKIANG CINEMA, MAIN COMPOZITION OF THE FACADE— study made by the author

The interior finishing of the stairs, with decorated Spanish ceramic tiles and floral iron railing, does not reflect the simple, modern exterior volume with continuous vertical windows. The majority of the interior walls and ceilings are decorated with exotic floral motifs and the chandeliers resemble flowers with close cups.



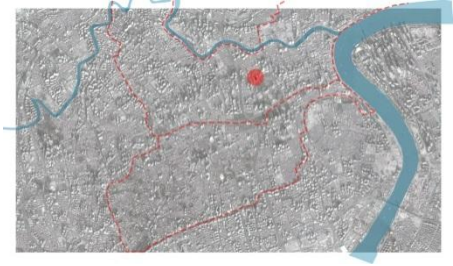
Fig. 210. CHEKIANG CINEMA, interior details of the STAIRCASE – Images source: Internet, <https://www.flickr.com/photos/zinka/4143443700/in/photostream/lightbox/>

Air-conditioning and an automatic sprinkler system was installed in the building, which prove to be very useful when a fire broke out on May 1993. The three-minute evacuation plan functioned very well. The sprinkler system started operating immediately, nobody got hurt and there were no serious material damages.

The opening ceremony dates 7 September 1930 and is one of the few historical cinemas that still function today, although mixed with a motel on the top floors. Interesting about Chekiang Cinema (now Zhejiang Cinema) is that it features an arc lamp projector and each day, screening details are hand written on whiteboard.

GRAND THEATRE, SHANGHAI, 1931-1933

In 1931 Hudec was commissioned by Lo Kan with the reconstruction of the Grand Cinema built in 1928. Lo Kan has just established United Theatres Inc., adding film production to its large chain of cinemas and theatres operating in Shanghai and other cities. Initially the design was meant to be a four-five years temporary building and later build a new one, but Hudec convinced the client to go ahead with the construction of a new, modern movie theatre, which ended up to become his most significant design made for the world of entertainment.



The location was near the Park Hotel, on Bubbling Well Road (now 216 West Nanjing Road). Usually the buildings (Park Hotel and Grand Theatre) appear next to each other in most of the pictures taken from the Race Course. Together were defining the cityscape of the 1930s Shanghai.



Fig. 211. GRAND THEATRE, MAIN VIEW from the former RACE COURSE- Image source: Jánossy Péter Samuel– Deke Erh: Life and Work of HUDEC LÁSZLÓ- The Real Homo Ludens, p.106-107

The task was to design a multifunctional establishment and to incorporate a concert hall (for Chinese opera performances, concerts, Chinese folk song festivals) also suitable for screening films. Different events and conferences could also be

held in the building. The capacity of the auditorium and gallery was 2400 seats and the large stage could accommodate an entire orchestra.

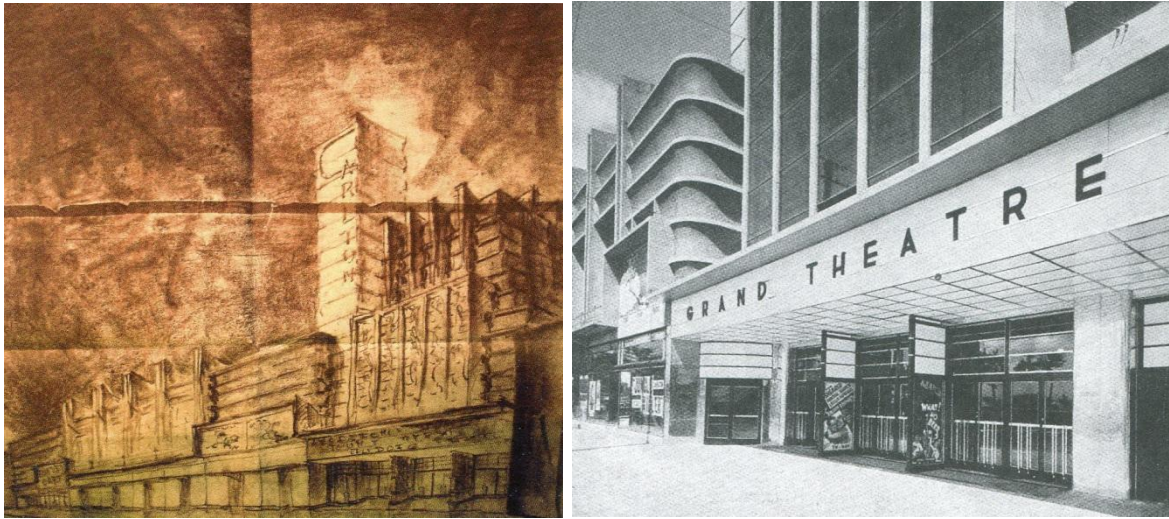


Fig. 212. GRAND THEATRE, HUDEC'S SKETCH FOR THE DESIGN and MAIN ENTRANCE- Image source: Luca Poncellini – Júlia Csejdy: *LÁSZLÓ HUDEC. Masters of Architecture*, p.110,113

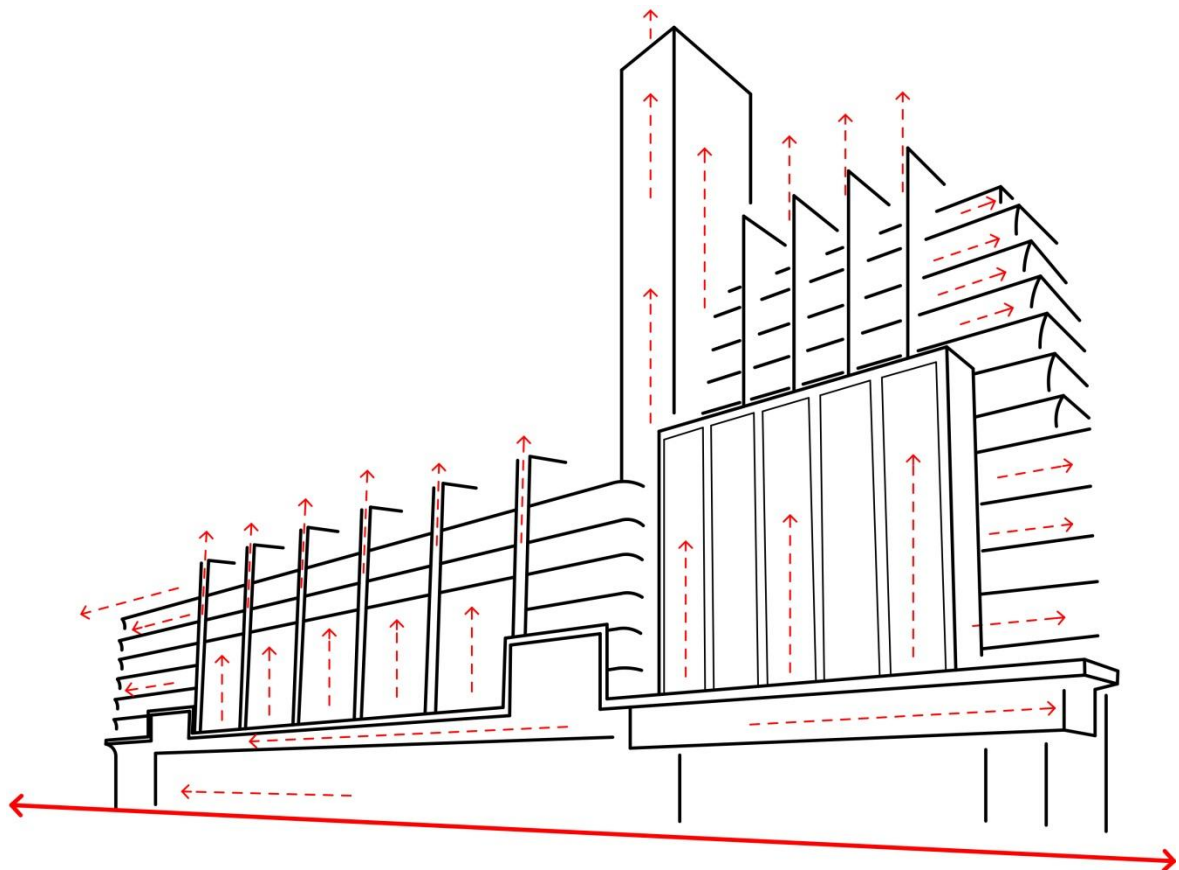


Fig. 213. GRAND THEATRE, COMPOSITIONAL STUDY OF THE FAÇADE, ART DECO and INTERNATIONAL STYLE- study made by the author

Art Deco and Modern style, straight and curved lines define the whole aspect of both the exterior and interior of the Grand Theatre. The exterior of the building, mainly its south-east façade facing the Race Course, was entirely used for commercial purpose. The geometrical composition of large horizontal and vertical elements creates a surprising effect. The composition of the walls extends beyond the top of the building, forming a pyramid-shaped mass, hosting a unique ballroom. On the top of the building, a central tower is placed. This 40 meters block of glass and steel with the name of the theatre written on its sides, functions as a giant, metropolitan advertising pillar (following the American Art Deco, who were always putting something protruding, a tower like, on the top of the cinemas where usually the name of the theatre or advertisement stand), especially when lit up from inside during the night.

Being mostly an entertainment used during the night, the theme of the “light” was all over used by the architect. In the interior, the lights placed on the ceilings (central or on the sides) follow the curve form of the space, leading the customers towards the central hall or the exits. Translucent glass and mirrors are used to create the architectural illumination of the internal spaces and exterior volumes.



Fig. 214. GRAND THEATRE and the IMPORTANCE OF ARTIFICIAL LIGHTING for emphasizing ‘NIGHT ARCHITECTURE’, Hudec’s code (that appears several times in the building) can be seen in the second photo- Image source: Luca Poncellini – Júlia Csejdy: *LÁSZLÓ HUDEC. Masters of Architecture*, p. 113, 114 & Jánossy Péter Samuel– Deke Erh: *Life and Work of HUDEC LÁSZLÓ-* p.99

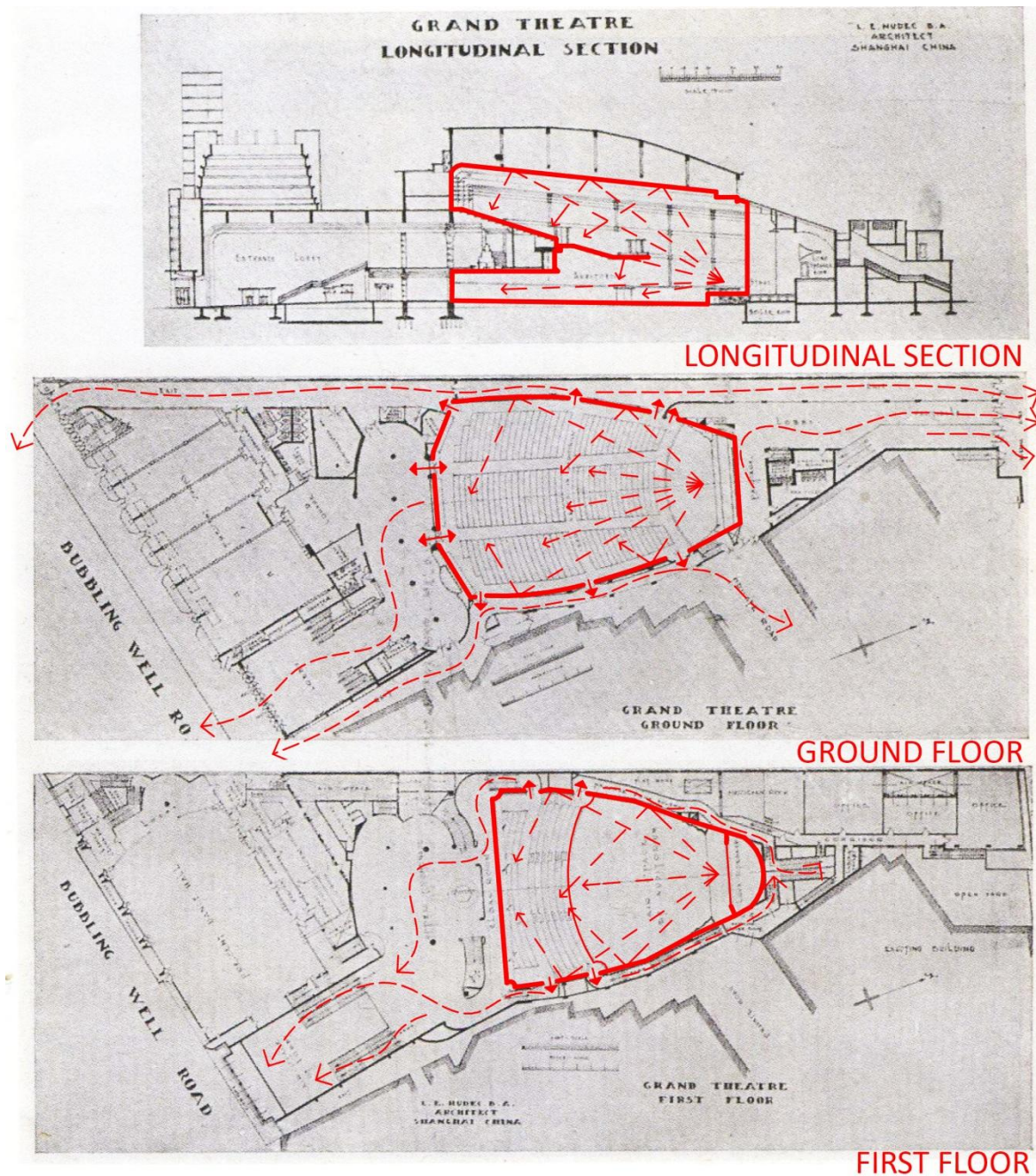


Fig. 215. GRAND THEATRE, LONGITUDINAL SECTION and PLANS- SHAPE, ACOUSTICS, VISIBILITY and EVACUATION of the AUDITORIUM- study made by the author

The architect's skill to fit all the required spaces into such a difficult, almost triangular plot (long, narrow and asymmetrical) can be seen in the way he managed to design the entire building. The floor plan opens to two streets: on the Bubbling Well Road (now the Nanjing Street) with the main accesses and the second is on the rear Burkill Road (now Fenyang Street) the back street of the block, with the service entrance. People arriving by car could park in Honigsberg Garage (as said before, Hudec's design from 1928), near the Park Hotel. Efficient, grandiose streamlined spaces were so well linked together, and the central auditorium was

perfectly integrated and articulated in the whole layout. The evacuation plan was carefully and strictly designed and the big hall was surrounded on both sides by escape corridors.

The structure of the central hall's gallery was quite a challenge for the engineers (the same Bengt J. Lindskog Company who worked with Hudec for many other works), but the result was fantastic, according to its dimension, it was said to be of a real novelty in the Far East: *"The gallery was supported by one arched reinforced concrete beam, which was reported by 'L'architecture d'Aujourd'hui' to be the first of its kind in the Far East in regard to its dimensions."*¹⁷¹ The shape of the main hall and the reinforced concrete arch gallery ensure proper visibility and acoustics from all the seats. Carrier's air conditioning equipment (25 % of the total construction cost) and fire control system were installed in the entire building. By that time, it was the only cinema in Shanghai equipped with synchronous interpretation devices integrated into each chairs. Because of that, the strict borders of the language were broken and everyone, even locals, could attend the latest foreign-language American and European films through individual earpieces. The programme changed in order to reflect the development of the Chinese film industry only after the Second World War, in 1949.



Fig. 216. GRAND THEATRE, THE AUDITORIUM from the STAGE and the arched GALLERY- Image source: internet <http://www.idealshanghai.com/focus/117027/>

¹⁷¹ Ibid 1, p. 113

Opulent materials were decorating the Art Deco interiors, in a wide range of colours, mixing light tones of warm white, cream and greens with dark tones of grey and black. “Several versions of black (Belgian artificial marble, doors polished black and decorated with Art Deco motifs and aluminium inlays), shades of green and various metals (gold, silver, chrome steel) dominated the interior design. Remarkable small details like the laced, decorated borders of the main halls suspended ceiling, the walls with slender half-round columns and golden lines, the doors with Art Deco motifs, are all part of the glamorous and elegant interior style of the Movie Theatre.

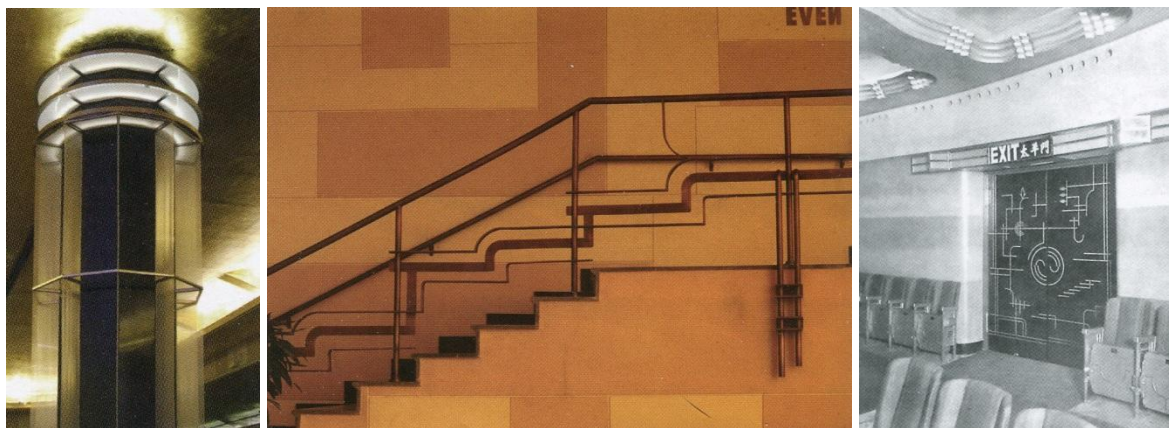
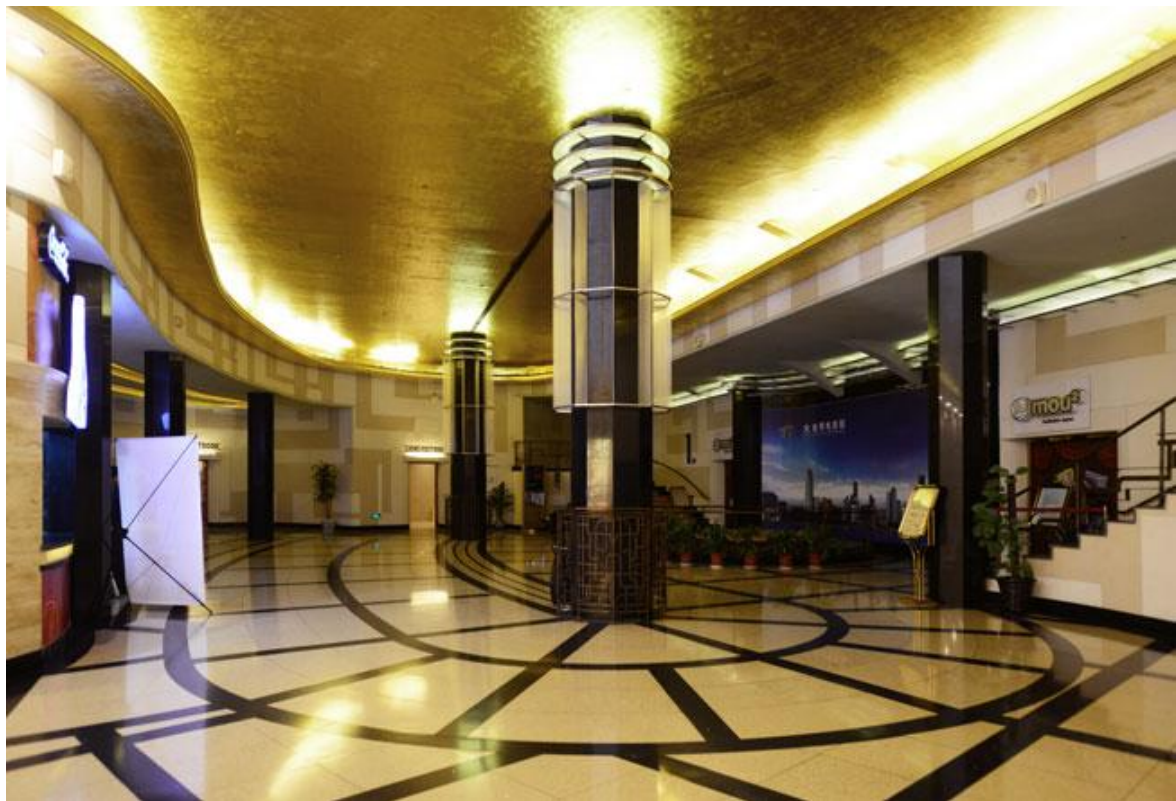


Fig. 217. GRAND THEATRE, INTERIOR ART DECO DETAILS of the FOYER, COLUMN, STAIRS and exit DOOR- Image source: Luca Poncellini – Júlia Csejdy: *LÁSZLÓ HUDEC. Masters of Architecture*, p. 114-115, Jánossy Péter Samuel– Deke Erh: *Life and Work of HUDEC LÁSZLÓ-* p.104 and internet

The Grand Theatre was the biggest and most modern cinema in Asia for many decades. This expressive, modern building impresses even today, no wonder it was Shanghai's top premier cinema for more than eighty years.

With the Grand Theatre and Park Hotel, Hudec returned in the spot light, this time in the international scene of Modern Architecture, side by side with leading architects of the period, gaining his recognition through various publications:

"The September 1934 issue of 'L'architecture d'Aujourd'hui' introduced the Grand Theatre in a lengthy article along with some designs by le Corbusier, the Moscow Theatre designed by the Vesnin brothers and the famous London Zoo pavilion of Lubetskin and Tecton. The May 1935 issue of 'Der Baumeister' published the designs of the Park Hotel and the Grand Theatre side by side: the two buildings stand next to each other and together defined the cityscape of Shanghai at the time. In December 1935 Dexter Morand wrote about the Grand Theatre in the Spanish 'Obras': 'This new cinema is neither European, nor American, but Asian and Chinese. It testifies to the high standard of film theatre construction achieved in this country and is on a par with European cinemas. The layout and decoration of Shanghai's Grand Theatre are as modern as any European or American design could be. Its appearance bears the marks of Modernism often seen in Europe.'"¹⁷²

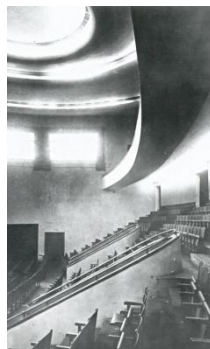


Fig. 218. MOSCOW THEATRE DESIGNED BY THE VESNIN BROTHERS AND THE FAMOUS LONDON ZOO PAVILION OF LUBETSKIN AND TECTON- Images sources: internet <http://thecharnelhouse.org/tag/theater/> and <http://design.designmuseum.org/design/berthold-lubetkin>

¹⁷² Ibid 1, p.115

In those times, Kenzo Tange was still a student at the Tokyo University. He often referred to Hudec's Theatre in his writings.

The building is a historical monument since 1989 and was going through several restorations. The last one, dated 2009, was planned and supervised by Zhang Ming architect, one of the most well-known experts in restoring the historical monuments of Shanghai. The large-scale, professional rehabilitation not only ordered and cleaned the façade of unnecessary advertisement, but also reorganised and extended the building with new, multiplex show rooms, with a restaurant, café and conference rooms on the roof.

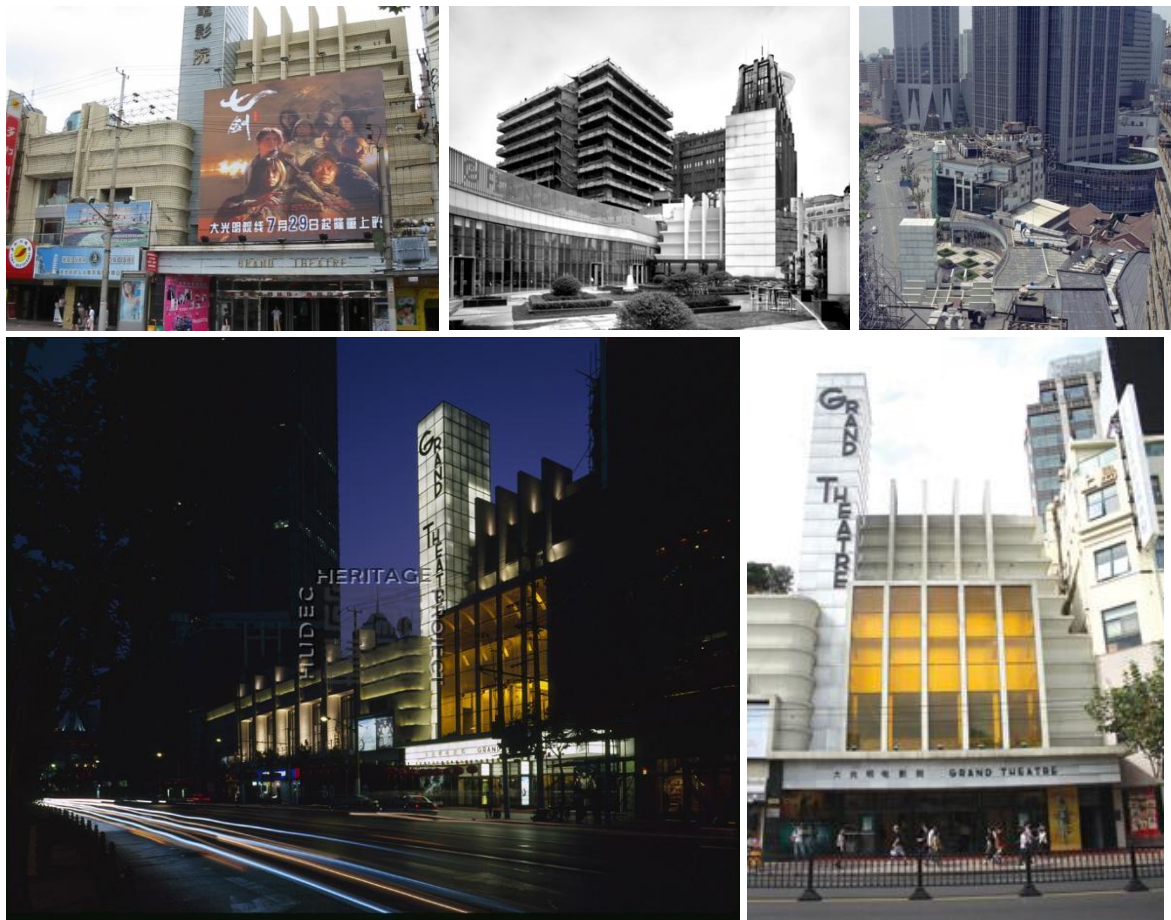


Fig. 219. GRAND THEATRE, BEFORE AND AFTER THE 2009 RESTORATION- Image source: “the before” photo is dated 2005 by Jose Maria Cabeza Lainez and “the after” five photos from internet <http://architect.hudecproject.com/en/gallery/grand-theatre>

LAFAYETTE CINEMA, SHANGHAI, 1932-1933

Another cinema for 850 people, located on 323 Rue Lafayette (today 323 Middle Fuxing Road) in the French Concession was completed by Hudec in 1933, in the same year of the fire that broke in Chekiang Theatre. The Spanish Mateo Beraha was the customer of the two level reinforced concrete and steel building. The cinema was targeting the lower social classes, mainly locals. Besides projections, theatre performances and different events also took place.

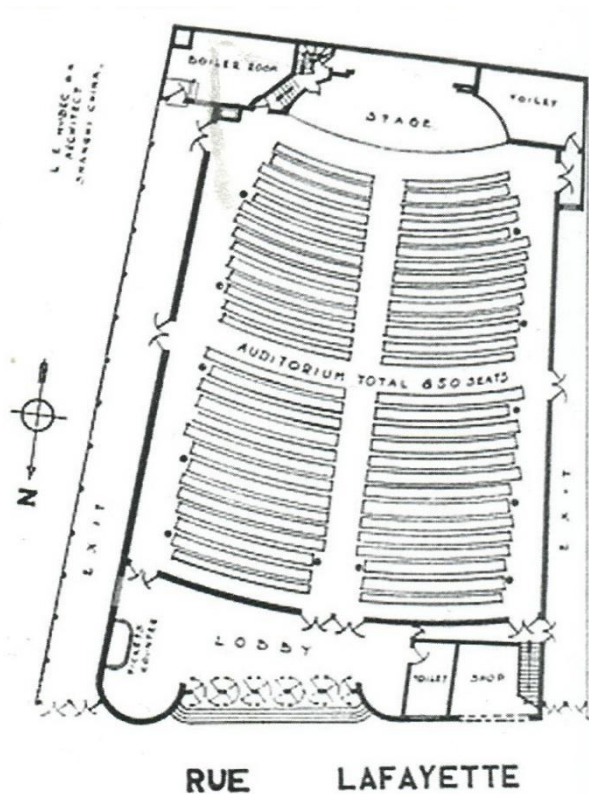
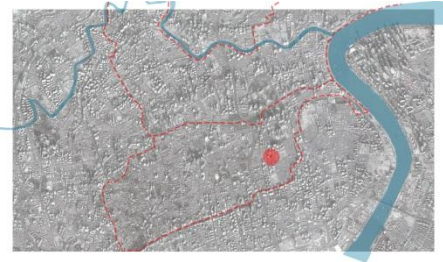


Fig. 220. LAFAYETTE CINEMA, PLAN AND STREET VIEW- Image source: Jánossy Péter Samuel– Deke Erh: Life and Work of HUDEC LÁSZLÓ- The Real Homo Ludens, p.108

The exterior of the building is simple and modern. International style and Mendelsohn's characteristics can be easily identified in the design: compact forms, rounded-off corners, continuous windows, horizontal and vertical composition of lines and plans, tower-like big advertisings. The plan of the cinema was very simple: small lobby, wide two-level auditorium, two side corridors for the exits. The flat roof had a garden on the top.

Now, the former Lafayette cinema is named "Lafayette Art & Design Centre" and is used as a photo art exhibition centre and as a place of other cultural events.

During the 1930s, the cinema and Art Deco style were almost inseparable. All over the world, Art Deco Movie Theatres appeared, following similar lines, forms and tower-like advertising (like many of the Odeon cinemas- with their futuristic appearance or the Elite Cinema from Calcutta, India-1935).



Fig. 221. ODEON CINEMAS from BIRMINGHAM 1935, LONDON 1935-1939, NEW YORK 1935- Images source: <http://www.dailymail.co.uk/news/article-1180949/From-bargain-bin-store-bingo-hall-sad-fate-Odeon-popcorn-palaces.html>

In Shanghai, beside Hudec's three typical Art Deco modern cinemas, there were many more designed by various architectural firms like: the Cathay Cinema designed by the Hungarian architect C.H. Gonda (opened in 1932), Stellar International Cineplex (opened in 1932), The Paramount Theatre and Ballroom (from 1932 and 1933).



Fig. 222. CINEMAS IN ASIA in the 1930s, ELITE CINEMA from INDIA-CALCUTTA 1935, CATHAY CINEMA from SHANGHAI 1932 and PARAMOUNT BALLROOM from SHANGHAI 1933- Image source: internet

UNION BREWERY, SHANGHAI, 1931-1933

Westernization influenced everything in Eastern Asia. These major changes had even affected some old-age regional habits. The locals discovered and developed a taste for beer. In restaurants they preferred ordering beer disfavoursing their traditional custom of drinking "tea" and so, the demand for large breweries had grown.

The largest brewery in China, the Scandinavian Brewery Company Ltd., registered in Hong Kong under the name “Union Brewery”, acquired a 16.000 m² plot and commissioned Hudec in 1931 with the design of a complex brewery (one of two industrial buildings ever projected by Laszlo Hudec in Shanghai). The location was on the bank of the Suzhou Creek, in the northwest part of the International Settlement, No. 82-130 Yichang Road.

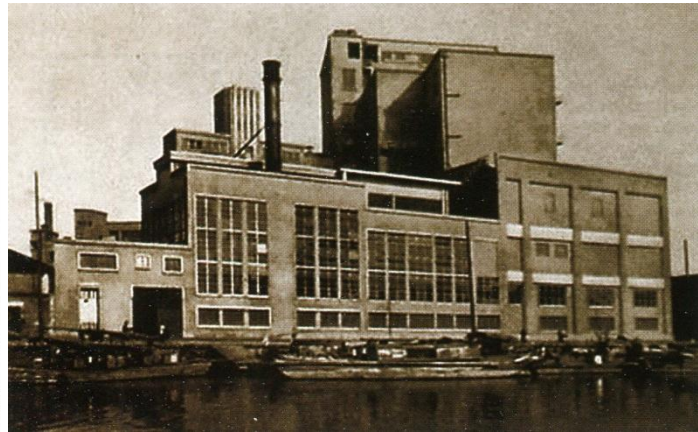
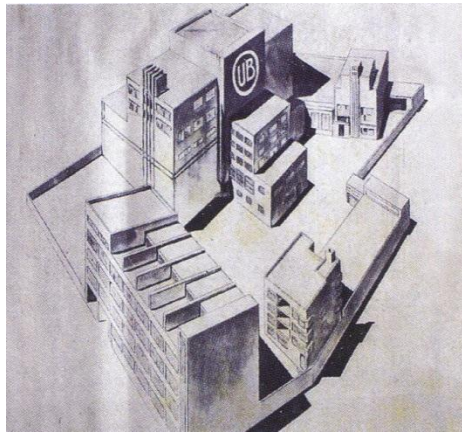
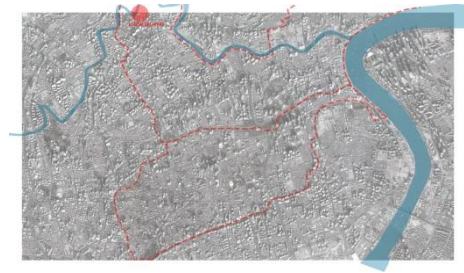


Fig. 223. UNION BREWERY, preliminary perspective drawing of the complex and river view- Image source: Luca Poncellini – Júlia Csejdy: *LÁSZLÓ HUDEC. Masters of Architecture*, p. 117 and internet

During Hudec’s usual voyages in Europe, he spent a lot of time in Munich, where he studied breweries in detail. Once returning from his trip, the design was immediately ready. The project was nothing else but a geometrical composition of cubic blocks, each one different in form and appearance, around an interior free yard. As a whole, the design was a “*cubistic looking structures*”¹⁷³, a Bauhaus, Art Modern approach. Huge glass windows ensured natural illumination all over the building. Interesting about the facades composition is that each individual part of the building had distinct fenestration, for example:

“The Boiler Room had huge vertical windows characteristic of electric power plants, the bottling unit was articulated by long continuous windows, and the big mass of the Brew House gradually decreased upwards with its window seemingly laid out without any compositional order. The windows of the office block are broken by tiny irregularly shaped windows.”

The apparent disfunctional organization of the plot, with the general layout of the plant area designed in the shape of a horseshoe, is in fact an inner system in which

¹⁷³ Ibid 1, p.117

all the parts are linked and work very well together. The aerial bridge connecting the Office Building “A” with the Brew Building “B” is quite spectacular.

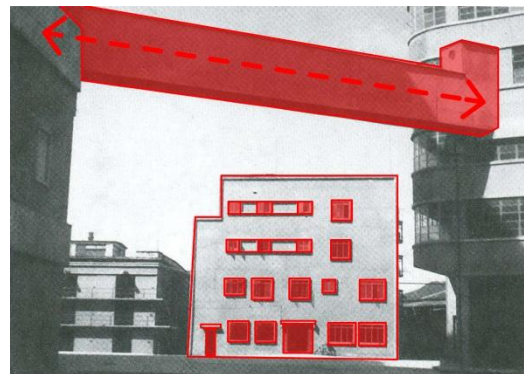
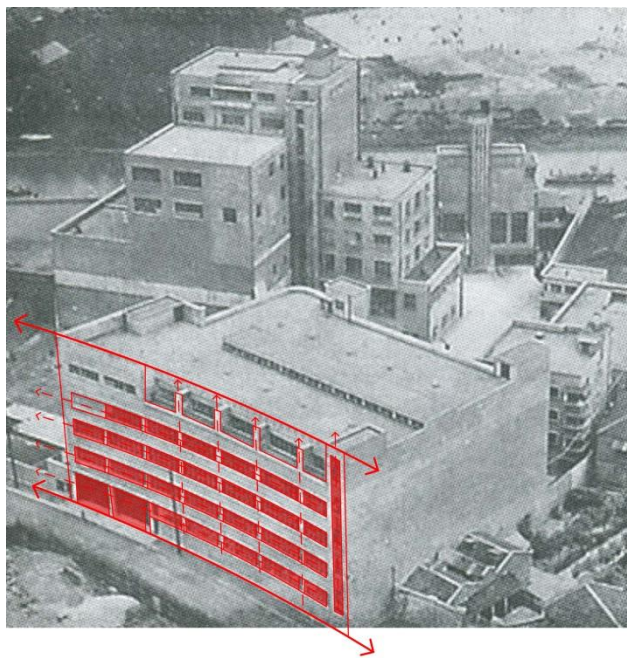
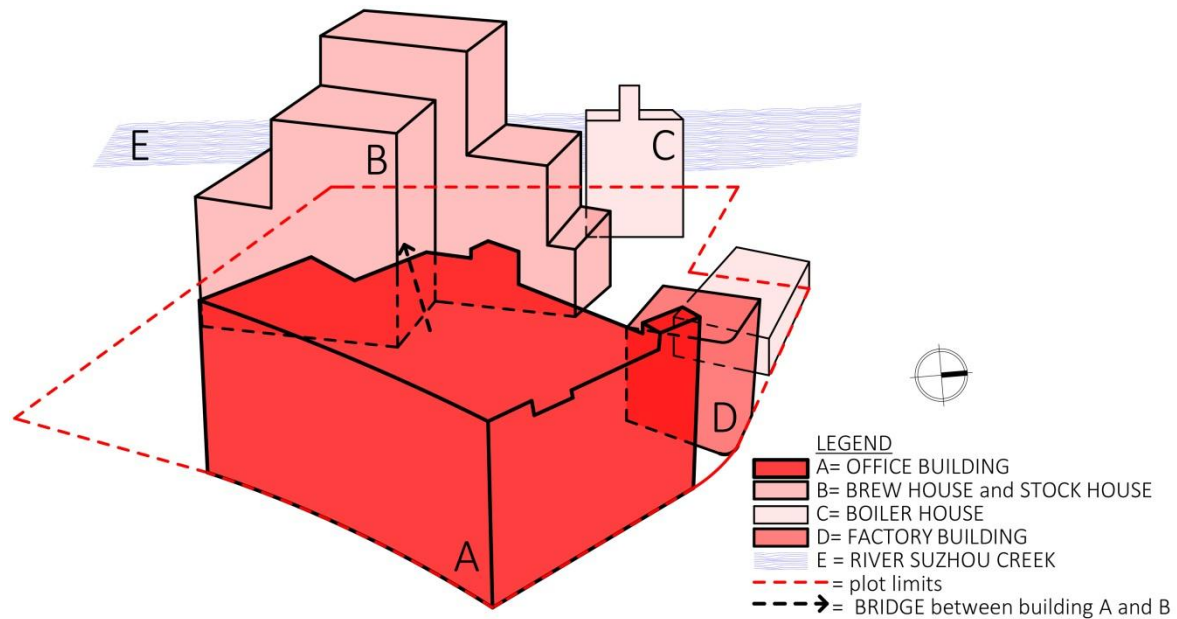
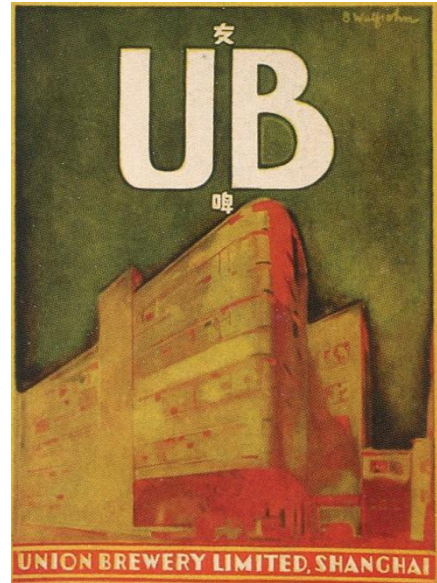


Fig. 224. UNION BREWERY, MAIN COMPOSITION OF CUBIC BLOCKS, Aerial view with the river on the back and various FENESTRATION FAÇADE COMPOSITIONS (regular composition of vertical and horizontal windows of the office building versus random window organisation of the factory building) - Images source: study made by the author and Luca Poncellini – Júlia Csejdy: LÁSZLÓ HUDEC. *Masters of Architecture*, p. 116-117

Designed and built before the Park Hotel, Hudec and his team were trying to find the best solutions for the foundation of the complex. The structure of the reinforced concrete building was a difficult task for the engineers because of the heavy weight of the factory (with its storages and tanks) combined with Shanghai's

problematic soil, especially the loose soil around the river and the height of the Brew Building (the top of the nine storeys reached the height of the Sassoon House) . Around 2000 wooden piles, 33 meters deep, were used for the foundation. The machinery and technology were all imported. The Brewery was completed in 1934 and was opened in 1936. It produced 5 million bottles of beer annually, becoming China's top Brewery.

Fig. 225. UNION BREWERY ADVENT- Image source: Luca Poncecchini – Júlia Csejdy: *LÁSZLÓ HUDEC. Masters of Architecture*, p. 117



Now, since the building became a protected monument in 1999, old parts of the former Brewery were integrated into a new concept, an Eco Park named Mengqing Garden, completed in 2005. Some parts of the former complex disappeared (the Brewery House including the Bridge were partially demolished and destroyed by negligence and the passage of time). New buildings appeared, designed in the same Bauhaus style Hudec used 70 years before. A very interesting article describes the hard struggle carried for the preservation of the Old Brewery and its urban reconstruction. This article is listed below:

"A glass patch

Though listed as a Shanghai Historical Building in 1999, the brewery was nearly demolished in 2002 when the municipal government planned a big botanical greenland named Mengqing Garden, or Garden of a Clean Dream.

"It was a historical moment when small fish began to reappear in the formerly dirty and stinky Suzhou Creek, which had been cleaned up through a big-scale municipal project. The government decided to build a botanical green area and demolish the 'ugly' brewery and erect a new building to exhibit the achievement of the clean-up project," recalls Wang Lin, director of the Historic Conservation Department of Shanghai Urban Planning Bureau and Land Resource Administration Bureau.

It was also a historical moment when people paid more attention to architectural heritage. New conservation regulations were soon made to include historical areas and not just single buildings. This led to the preservation of "background buildings" in these areas.

Wang and her colleagues intervened in the middle of demolition and invited Tongji University Professor Huang Yiru to design a plan to protect the surviving buildings of the 70-year-old buildings from being razed.

“The buildings which had been used by state-owned Shanghai Brewery for decades were in a poor condition,” recalls Huang, now deputy dean of the College of Architectural and Urban Planning at Tongji University.

“The 9-story brew house had only five stories left and its structure had been severely damaged. The original steel gates and windows had been sold by Shanghai Brewery workers as waste steel and Hudec’s original blueprints were casually scattered around on the floor,” Huang says.

His team brought back some blueprints, but when the professor sent more hands to retrieve the rest the second day, all had been sold as waste paper overnight. He did manage to find a 1942 booklet of the Union Brewery, in which the old photos were a major reference point for his renovation plan.

“We worked day and night on the design as we were concerned the brewery would be destroyed at any minute,” Huang says.

“The gigantic body of the brew house did shelter the view of the greenery from a nearby bridge. And the department in charge of Suzhou Creek had commissioned a Japanese architect to design a plan that included a greenhouse shaped like a huge fish and exhibition halls in traditional Chinese style to match the park area. It was very hard for them to understand the meaning of keeping this ugly factory in the planned garden,” he says.

Professor Huang’s plan included using the brewery’s bottling section for an exhibition hall to display how Suzhou Creek was cleaned up, a bar in the brew house and the office block retaining its original function.

After five rounds of expert evaluation meetings and five reports were submitted to city officials, Huang’s plan was approved.

Wang says the bottling section was especially conducive for hosting exhibitions since Hudec used a “beamless technique” that results in big, open spaces.

According to Mengqing Garden General Manager Yu Xiaolin, more than 800,000 people now visit every year, mostly young children and students. The bar has given way to a restaurant specializing in wedding banquets while the office block is leased by the Changxing Island management committee.

"It's important to record and conserve the city's architectural heritage but it's also crucial to add new functions to these historical buildings. I'm satisfied with the final result of the brewery," Wang says.

"The conservation and renovation of a historical building involves firm conservation policy from the government, technological support from experts and architects, as well as understanding and respect from the owners or tenants. It was a complicated project, but the final result proves it was worth the effort."

Today the former brew house looks a bit odd as one wall is made entirely of tinted glass, making it appear as a curtain. Huang says his original design called for transparent glass where part of the building had already been destroyed.

"I designed the glass curtain as a 'patch' to showcase the building's 'wound,' but it has, unfortunately, been changed to tinted glass by the tenant," Huang says, chuckling.

"Without memories, a city has no depth. Historical buildings made of steel and concrete are solid. But they are also fragile and can be torn down for redevelopment projects and become nothing more than dust," Huang says. "The conservation and restoration of the brewery mirrors the transition of our city's attitude and awareness toward its own architectural heritage." (Preservation of old brewery marks historic change in attitudes, article By Michelle Qiao, December 12, 2014)¹⁷⁴



Fig. 226. FORMER UNION BREWERY TODAY, PRESERVATION and URBAN RECONSTRUCTION- Image source: Luca Poncellini – Júlia Csejdy: *LÁSZLÓ HUDEC. Masters of Architecture*, p. 117

¹⁷⁴ *Preservation of old brewery marks historic change in attitudes*, article By Michelle Qiao, December 12, 2014, internet source: <http://www.shanghaidaily.com/feature/art-and-culture/Preservation-of-old-brewery-marks-historic-change-in-attitudes/shdaily.shtml>



Fig. 227. FORMER UNION BREWERY TODAY, PRESERVATION and URBAN RECONSTRUCTION- Image source: internet <http://www.shanghaidaily.com/feature/art-and-culture/Preservation-of-old-brewery-marks-historic-change-in-attitudes/shdaily.shtml>

Another fascinating example of industrial architecture designed by British architects, dated from 1933 (same year as the completion of the Brewery), is the former Slaughterhouse located in the historic Hongkou District, Shanghai. It served various functions over the years from medicine factory, cold storage facility to its current purpose as a “commercial hub for creative industries”. The Modern style architecture of the building is impressive; it is like a massive, solid concrete labyrinth with geometric and organic shapes connected by ramps, air bridges and spiral stairs. Although this building has no direct link with Laszlo Hudec or Antonin Raymond, it is one of the most interesting examples from Eastern Asia regarding the use of exposed concrete for the entire design, both structurally and decorative (Art Deco details).



Fig. 228. THE SHANGHAI'S ART DECO/ART MODERN SLAUGHTERHOUSE and its MAXIMUM USE OF EXPOSED REINFORCED CONCRETE- Image source: internet <http://www.shanghaiartdeco.net/shanghai-art-deco-abbatoir/> and <http://www.lacasapark.com/la/2011/11/the-last-slaughterhouse-on-earth-1933-shanghai/>

HUBERTUS COURT, SHANGHAI, 1933-1937

In 1933 Hudec started the design of a ten-storey residential building, a development financed by Hubertus Properties Fed.Inc., run by Hudec himself. He and Gisela's father invested their own capital in the property. The location was on Great Western Road (now 918 Yan'an Road), outside the Concession zones.

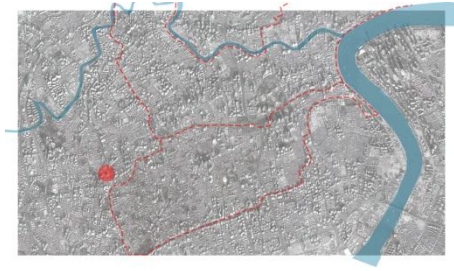


Fig. 229. HUBERTUS COURT “THEN”, NORTH-EAST STREET ELEVATION and ENTRANCE (first and second row left), INTERIOR DESIGN of an apartment and “NOW”, SOUTH ELEVATION and MAIN ENTRANCE from the courtyard of the DA HUA HOTEL (middle first row and second row right) and DETAIL OF THE NORTH-WEST STREET ELEVATION- Images sources: the “then” Luca Poncellini- Júlia Csejdy: *LÁSZLÓ HUDEC. Masters of Architecture*, p. 119 and the “now” from internet

The reinforced concrete structure had a simple compact layout with straight and round articulated corners. The façade had light tones of white cement artificial stone. The Art Deco elements decorated the canopy entrances and the string cornices below the balconies separating each level. A characteristic feature of these curved console balconies was their spiral form supporting on the vertical exterior walls. Each window was framed in order to give protection in the rainy city or against the sun when needed. Orientation influenced the arrangement of the internal divisions: on each floor the two apartments and balconies were facing south and the lodgings for the staff north.

The simple design, influenced by Modern German architecture, Bauhaus mixed with Art Deco details, was immediately published in January 1936 by the Spanish periodical *Viviendas* saying that *“is the most modern building in that part of the East. It is especially interesting since it shows how western ideas and architectural models can be introduced into a foreign environment. The design concept has no Oriental features; it could have been built in any European or American city.”* In 1940 the famous *Japanese Kokusai Kenchiku* periodical presented Hudec’s project among the ones belonging to the leading architects of that period.

The Hudec family moved in the ground floor apartment of the Hubertus Court, with direct access to the garden, since the House on Columbia Road became too big for them (their two sons were sent to a military college in Canada, as I said in chapter 5.2) and the drainage problems made the villa humid and unhealthy. The interior of their new apartment was similar to that of their former houses (hardwood floors, patterned sofas, exquisite cabinets, antique hanging lamps and artworks). This was a further proof of Hudec’s and his wife’s personal taste and their way of living. Somehow, this was not a quite honest approach as the exterior design clearly reflected the Modern style. Meanwhile for the interiors, he became like stuck in the past (a possible explanation could be that he was influenced by the stylistic preferences and demand of his clients, although no proof was found). They lived here until 1947 when, for their own protection, had to leave Shanghai.

After 1949 the building was extended with a guest house and became Da Hua Hotel. Its exterior still preserves its original shape but unfortunately the interior was completely changed.

SURVIVAL DURING THE GREAT DEPRESSION, 1935-1940

The Great Depression reached Shanghai in 1935. Constructions of any kind were no longer built. Bankruptcy was almost inevitable since the major investments were made in properties. During the second half of the 1930’s, Hudec was complaining about the situation and big changes that were about to come: *“the sight of the empty waiting room of his office, where people used to queue up to talk to him, was distressing.”*¹⁷⁵ Even maintaining his office became a real problem. Since funds were lacking and investments became a real challenge, most of the designs he made in this period remained only on paper as unrealized plans, like the Y.T. Shen house 1936 (typical Modern, International Style), Tsingtao University competition

¹⁷⁵ Ibid 1, p.120

design from 1936 and the maternity wing of the Margaret Williamson Hospital 1936(more a Bauhaus approach).

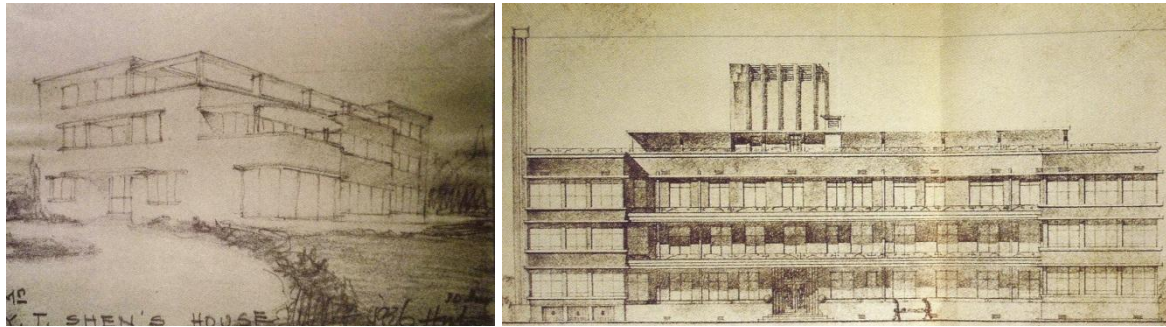


Fig. 230. UNREALIZED PLANS FOR Y. T. SHEN'S HOUSE and the ELEVATION for the MATERNITY WING OF MARGARET WILLIAMSON HOSPITAL- Image source: Luca Poncellini- Júlia Csejdy: *LÁSZLÓ HUDEC. Masters of Architecture*, p. 131

Actual realizations were quite a few, his famous House for D.V. Woo 1935-1938, the Columbia Country Club 1936 (Mediterranean atmosphere with Neo-Gothic and Art Nouveau details, modern interior composition; somehow this design is a back step in time, a revival of the old style since it resembles the Sun Ke house perfectly), the Sacre Coeur Vocational School for Women (for Aurora University)- design made in collaboration with B. I. Matrai between 1937-1939 (unfortunately demolished) and the German School Laboratory 1940-1941 (an interesting solution of modernist façade combined with the rusticity of a low slope roof).

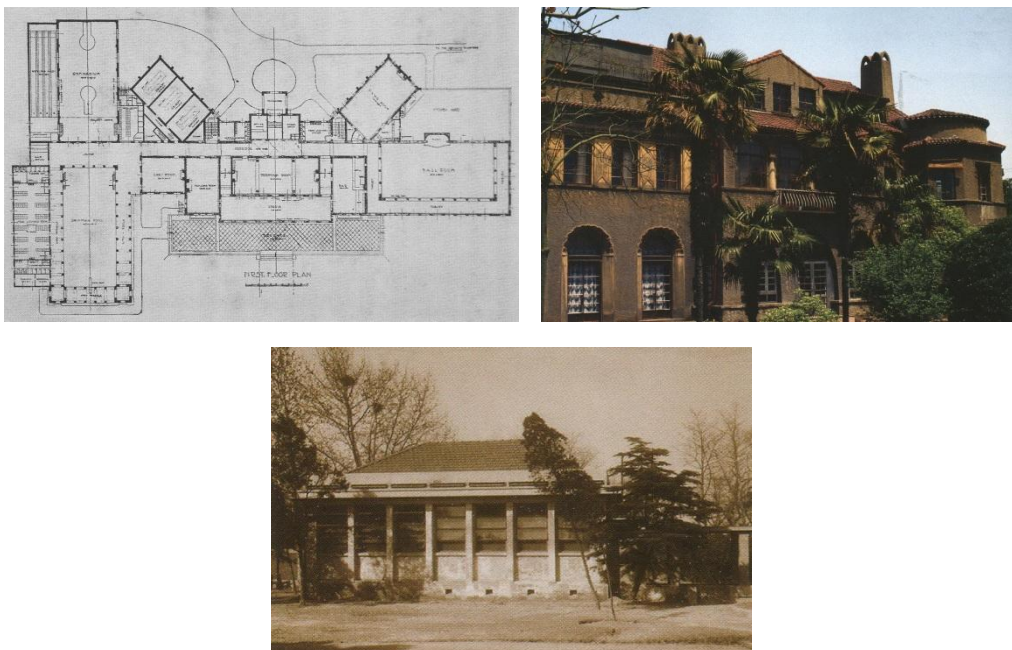


Fig. 231. COLUMBIA COUNTRY CLUB PLAN and VIEW, GERMAN SCHOOL LABORATORY- Image source: Jánossy Péter Samuel– Deke Erh: *Life and Work of HUDEC LÁSZLÓ- The Real Homo Ludens*, p.1115, 116, 122

AURORA COLLEGE FOR WOMEN, SHANGHAI, 1937-1939

The story of the school's birth can be traced back to the 19th century, when the Sacre Coeur Association was organised in Paris to promote an educational system of Christian values all over the world. Lo Pa Hong, who dedicated his life to support missionaries and to help refugees, gave Aurora University all his support in raising funds to build an institution of higher education, specialized in giving western type education and programmes suited for women. "On 15 January, 1936 works to build the Sacre Coeur School of Female Vocation began"¹⁷⁶ after 250,000 dollars were collected by humanitarian acts. Even Hudec offered his services as architect for free. The design was modern, Bauhaus and International style simplicity of a "U" shape functional organization around a courtyard. The gymnasium and auditorium were quite different from the rest, creating a characteristic style for the right wing. And so, the monumentality of this part was softened by round corners and a recess in the middle of the façade, with Art Deco details creating the shape of a stylized cross. Unfortunately the building was demolished.

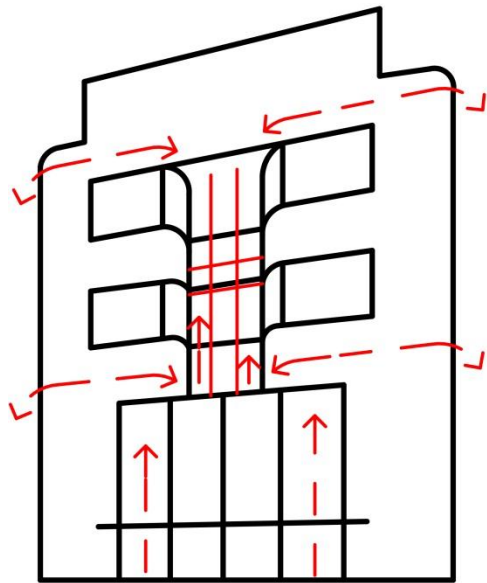


Fig. 232. AURORA COLLEGE FOR WOMEN, THE GYMNASIUM – study made by the author

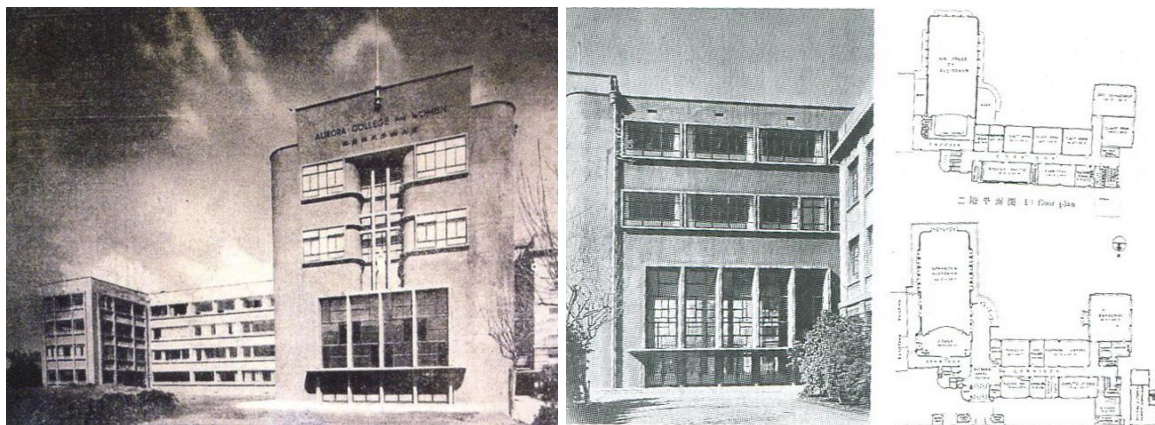


Fig. 233. AURORA COLLEGE FOR WOMEN, ENTRANCE FAÇADE, ELEVATION AND PLANS- Image source: Luca Poncellini- Júlia Csejdy: LÁSZLÓ HUDEC. *Masters of Architecture*, p. 129

¹⁷⁶ Ibid 1, p.127

“THE GREEN HOUSE” FOR WU TONGWEN “D. V. WOO”, SHANGHAI, 1935-1938

Hudec’s most outstanding design for a family house was built for Wu Tongwen, usually spelt in English as D.V. Woo, the biggest dealer of paints, also known as “the pigment king”. He was the dye tycoon who put the colour green in China’s

Nationalist Army uniforms (this was probably Hudec’s main reason in choosing green tiles for decorating the facades). The location was in the International Settlement, on the corner of Avenue Road and Hardoon Road (now West Beijing Road and 333 Tongren Road) right opposite the Avenue Apartments.

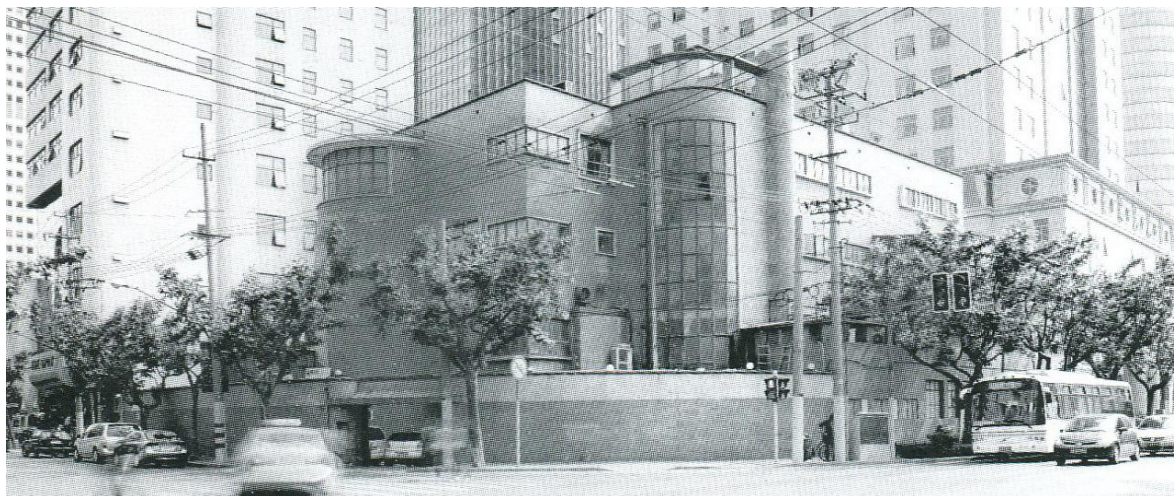
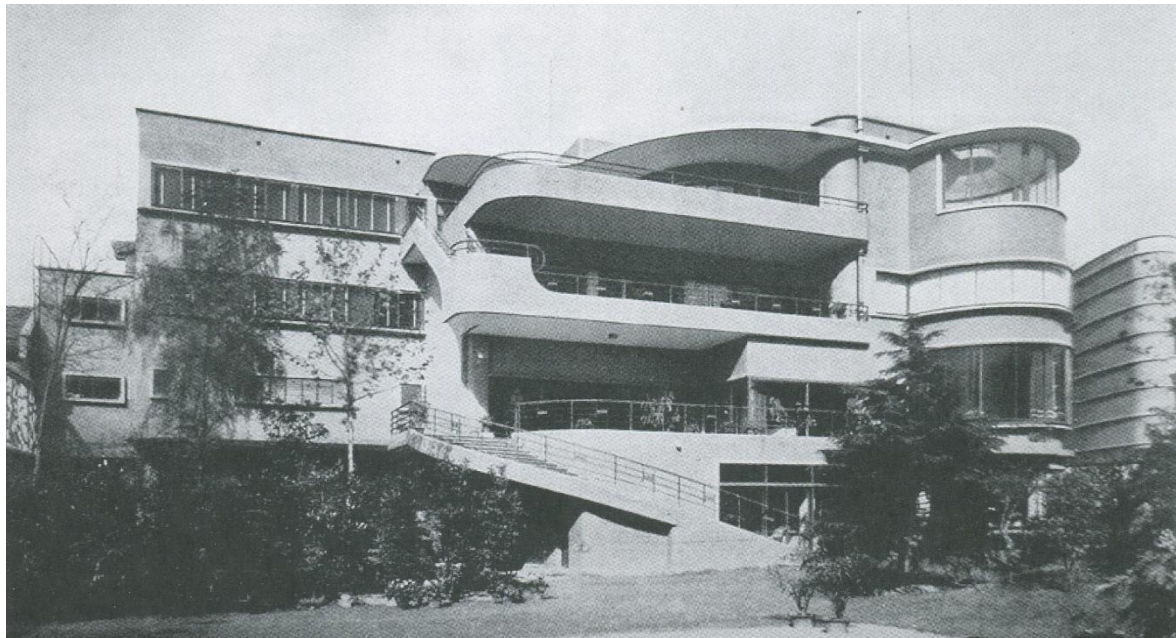
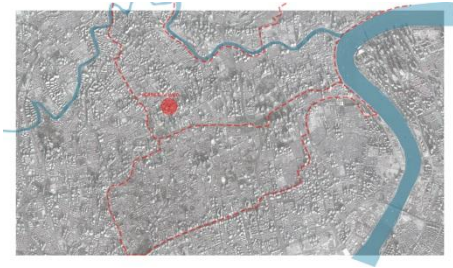


Fig. 234. D. V. WOO'S HOUSE, SOUTH GARDEN ELEVATION- Image source: Luca Poncellini- Júlia Csejdy: *LÁSZLÓ HUDEC. Masters of Architecture*, p. 122, 126

This project is deemed to be Hudec's masterpiece. It represents true Modern architecture, wide-spread in Europe and North America by that time. He finally took the road towards Modernism. Designs belonging to some leading architects of that time, like Le Corbusier's white villas from the 1920's (La Roche-Jeanneret villas or Villa Savoy) can be regarded as source of inspiration. As compared with Antonin Raymond's Reinanzaka house, this design came more than ten years later. Some similitudes can be found between Hudec's D.V. Woo house and the ones mentioned above, but the form, the layout and most of all the overall colour of vivid green, give its unique aspect. Hudec did not simply copy a certain style, even if it was Eclectic, Revival or Modern, but he created designs that follow the taste, wishes and needs of the client. Hudec never imposed his own stylistic preference in the detriment of the customer and he received his many commissions mainly because of that procedure. On the one hand, yes, it is very important to please the client, but on the other hand, an architect as an expert, is the most suitable person to try to change something, to create its own personal style, to give something worthy of admiration and gratitude. In Hudec's case, the refined taste of D. V. Woo helped the architect to project such a wonderful, lively house. Being the only noteworthy commission Hudec received after 1935 (due to the Great Depression, as I mentioned before), he took advantage of the free time he suddenly had, to make the "Green House" perfect.

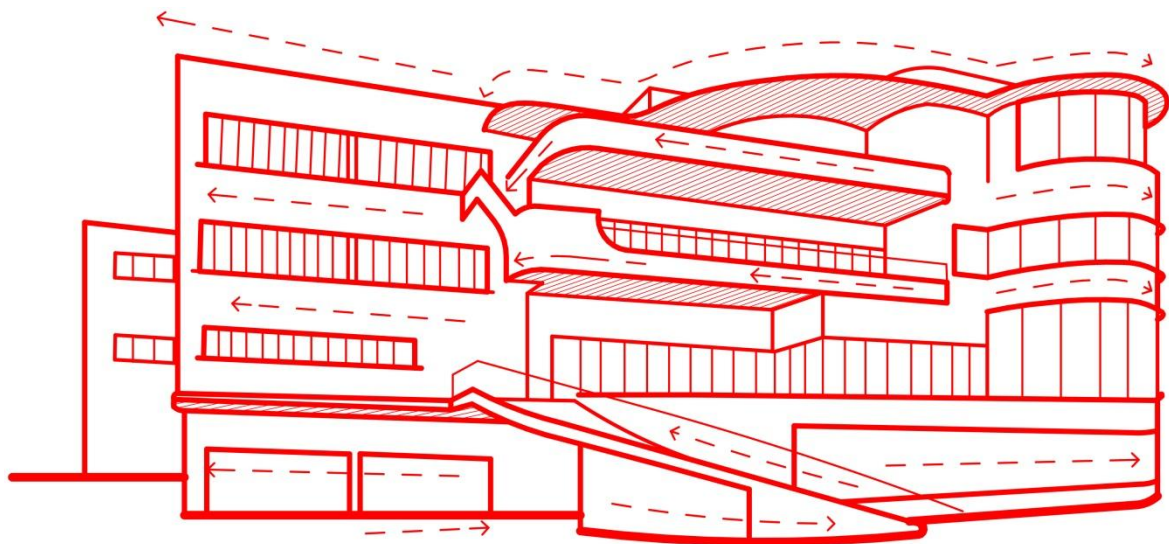


Fig. 235. D. V. WOO'S HOUSE, COMPOSITIONAL STUDY OF THE SOUTH FAÇADE, INTERNATIONAL STYLE- study made by the author

The reinforced concrete structure of cubes, semi-cylinders and curvilinear stairs are organically fusing. These geometrical volumes are linked together by sinuous lines of the canopies and terraces, the continuous windows with straight and curved

glass, all define the architecture of the house. Rounded-off edges create the overall dynamic appearance. It is like a vivid creature which turns to life during the architectural promenade of the house (following Le Corbusier's notion of *promenade architecture*). One can enter the house from below, from the sides, from the terraces. The exterior promenade of the house always interacts and interferes with the interior one. By this complex combination of interior and exterior route, starting from the ground level, passing through each floor and reaching the very top floor and roof garden, one can discover the whole structure of the house.



Fig. 236. D. V. WOO'S HOUSE, AERIAL VIEW OF SOUTH GARDEN ELEVATION AND GREEN ROOF, ARCHITECTURAL PROMENADE- Image source: internet
<http://www.shanghaidaily.com/metro/environment/Green-house-and-spies-lane-open-to-the-public/shdaily.shtml>

Regarding form and function, the house reflects the Modern style trend but the architect did not hesitate to use diverse materials (tiles, metal railings and window profiles, glass, glass bricks, wood etc.) and colours, a usual characteristic of his previous works. Through the green glazed tile of the facades and the green garden roof, the house was named and is still known as "The Green House".



Fig. 237. D. V. WOO'S HOUSE "GREEN HOUSE", RECENT VIEWS- Image source: internet

The interior functional organization of the plans is quite complex, combining and fulfilling diverse requirements. The house was meant to be built for an authentic traditional Chinese family who introduced western patterns in their usual lifestyle. This combination of old and new had to be reflected in the design. The ground floor was divided in two separate parts by an exterior driveway: the Chinese traditional area composed of a large reception hall, the hall of the family's ancestors and the private classroom of the children were on the northern side and typical Western-style socializing rooms (bar and billiard) on the other side, facing the south garden. The ingenious driveway/garage built into the ground floor was a very practical feature allowing the family to go from car to house or vice versa without getting wet in the rain. The first floor includes a big area for services and servants (air condition room, dining and sleeping rooms, kitchen, storage and interior service stair) and the family area, consisting of dining and living room around the fireplace, sun porch, huge terrace and a semi-circle interior staircase connecting all the levels. Bedrooms and terraces occupy the second and third level. You could see from one terrace to another, since their size decreased on each successive floor. The interior ambiance and simple yet luxurious modern design of the house finally starts to reflect and match the exterior style. Art Deco was used strictly for small

ornamentation of the rails and interior doors. The walls were covered by beautiful Italian travertine, carefully selected with sinuous curved patterns. The house was fully technical equipped with air condition and elevator (which still function today), quite a novelty to use an elevator in a private residence. The structural round pillars were left visible, as part of the interior design, and so, the widows were freely closing the space, without any constructional constrains.

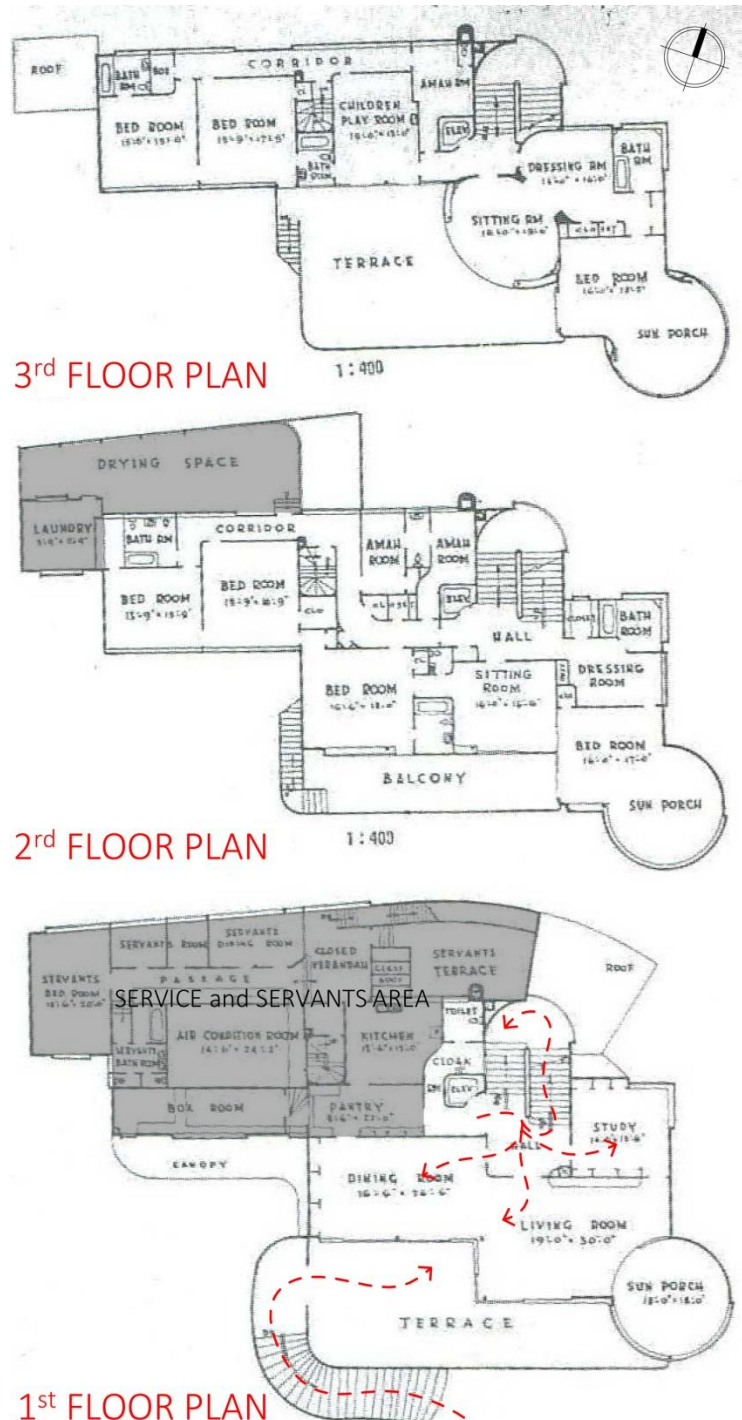


Fig. 238. D. V. WOO'S HOUSE, PLANS- Image source: Luca Poncellini- Júlia Csejdy: LÁSZLÓ HUDEC. *Masters of Architecture*, p. 121



Fig. 239. D.V. WOO'S HOUSE- ART MODERN AND ART DECO INTERIORS (SITTING ROOM FACING THE GARDEN, STAIRS and ELEVATOR) - Images source: Luca Poncellini- Júlia Csejdy: *LÁSZLÓ HUDEC. Masters of Architecture*, p. 124-125, internet and photo's dated 2005 by Jose Maria Cabeza Lainez

Hudec gained more local and international recognition, as the house became quickly known all over Far East as the most modern residential building from Asia. Many local and international publications praised the design. Descriptions of the house appeared in the local *Chinese Monthly* and in issue 1939/4 of the Hungarian

tér és forma, including an illustrated analysis of the design and architect, which pleased Hudec so much that he sent a thank you letter to the editor, for his wonderful description:

*“The building is apparently a peculiar mix of the Far Eastern and European or American way of life. It contains all that is required by the Chinese lifestyle, from the ancestral hall to several family suites and it has – of course set apart from these – a bar for cocktail parties. Some might criticise the designer for not building in the ‘ancient Chinese style’ once he is in China, and for applying forms specific to Europe’s idiosyncratic conditions. [...] Those who think in this way are unable to see how much today’s Oriental people long for the western lifestyle, while also clinging to their own ancient mode of living. They cannot let go either of the old or the new, which both have their own value; [...] in the work of our compatriot, who we believe has superbly got right what today’s Chinese need and thus satisfied the wish of his client the most perfectly- and this is the ultimate calling of an architect, or from a higher perspective his mission- to find a spatial and artistic form for a client’s needs that best expresses his personality”.*¹⁷⁷

The building had different functions over the years, some of them destroying the original interiors completely. Now, after the restoration, an elegant modern restaurant and bar occupy the once famous residence and it is listed among most important objectives on the map. The famous architect I.M. Pei, nephew of D.V. Woo was again very impressed by Hudec’s design, as he often remembers his time spent as a child in the house. Since then, while playing in the gardens of the family’s “Green House”, I. M. Pei was beginning to develop an enthusiasm and flair for design and his later works prove his deep addiction and desire to create outstanding architectural works.



FIG. 240. I.M. PEI PORTRAIT PHOTOGRAPHY- Image source: <https://medium.com/postcards-from-china/hudecs-green-house-277c50fa525b>

¹⁷⁷ Sz, Lakóház Shanghai-ban [A Residential house in Shanghai] *tér és forma* 1939/4

The “Modern Trio” of the Park Hotel, the Grand Theatre and the D. V. Woo Residence, were the three buildings that ensured the architects recognition in Shanghai, as the “pioneer to the new styles”. Hudec remains known for these designs even nowadays when the city rediscovered their valuable architect and started a vast restoration program which included most of his heritage.

Compared with Tokyo, Shanghai’s architectural heritage preserves almost all the designs made in the 20th century. One of the main reasons is that the city almost didn’t suffer any hard damages caused by the wars, especially during the Second World War. Although it was occupied by Japanese, they had big plans and wanted the city to be intact in order to make Shanghai the capital of their Empire, after winning the War.

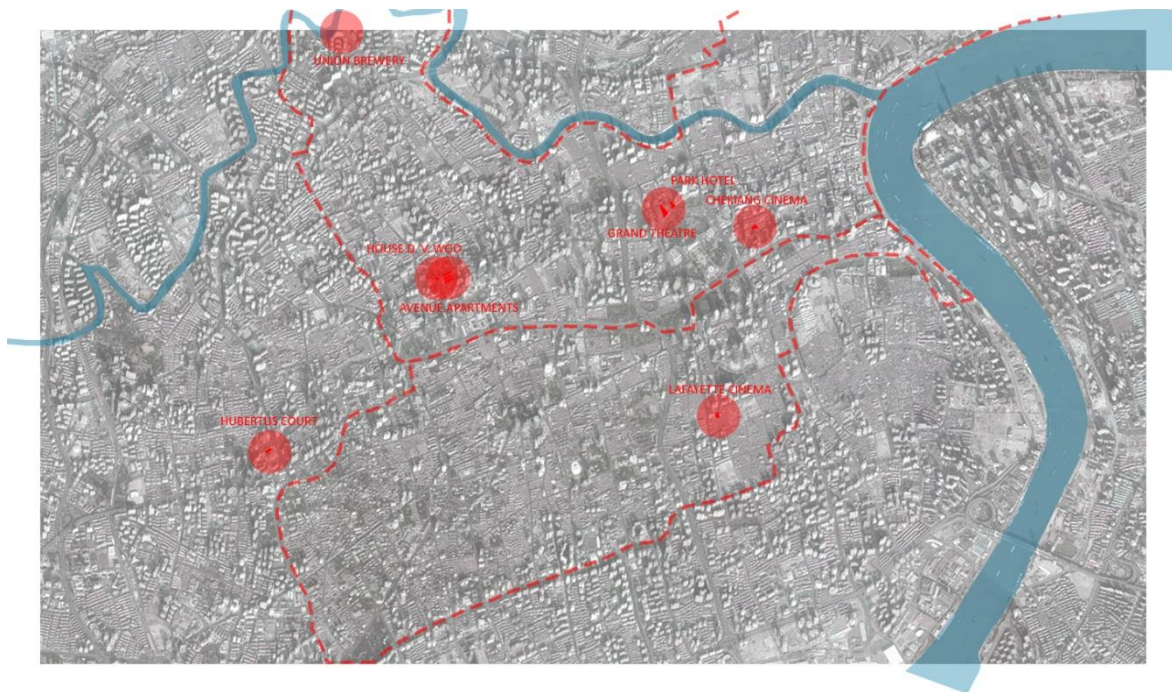


Fig. 241. MAP SHOWING AN AERIAL IMAGE OF 2015 SHANGHAI - LOCATION OF MAIN PROJECTS DONE BY HUDEC IN THE 1930'S DURING HIS ART DECO AND MODERN PERIOD (STILL EXISTING TODAY)- Study made by the author

6.3 ANTONÍN RAYMOND AND LÁSZLÓ HUDEC, SHORT CONCLUSIONS AND COMPARISON BETWEEN THEM AND THEIR WORK BETWEEN THE WARS

ANTONÍN RAYMOND AND LÁSZLÓ HUDEC “in the right place at the right time”

Both lived and practiced in Eastern Asia, for a long period of time, sufficient to allow them to become involved with the local people and culture. They were lucky to start their architectural practice in Japan and China, in the proper period, when these countries opened up to modernization; they were “in the right place at the right time”. In Raymond’s case, just when Japan’s pursuit of modernization slowly shifted from being mainly based on the westernization model to gradually returning towards the roots of Japanese tradition and culture. Another important reason for Raymond’s blossoming career was the fact that he benefited from the consequences of the Great Kanto earthquake and the following period of reconstruction.

Laszlo Hudec was much more into the use of modern materials, functions and technologies. This was mainly the reason why the two architects met. When Raymond was finishing his design for the American Otis Elevator Company in Tokyo, Hudec was installing Otis elevators for the first time in Shanghai in his 22 storey Park Hotel. As Alessa Hudec De Wet recalls, Hudec met Raymond through the Asian representative of Otis. After the family’s first trip in 1932 in Tokyo, a lasting friendship developed between the two and their families. *“From 1935 to 1941 the Hudecs spent their summer holidays in Japan in Raymond’s house on a hill near Karuizawa.”*¹⁷⁸ This can be partially true, taking into the account that the Raymonds had to leave Japan in 1938.

On the other side, Antonin Raymond gained a deep insight into traditional building techniques, use of materials and on a wider scale into Japanese Culture. This allowed him to deal with the problematic issue of finding the perfect balance between the traditional Japanese and western modern architecture, the necessary synthesis to the creation of a modern architecture suited to Japan.

¹⁷⁸ Ibid 1, p. 133

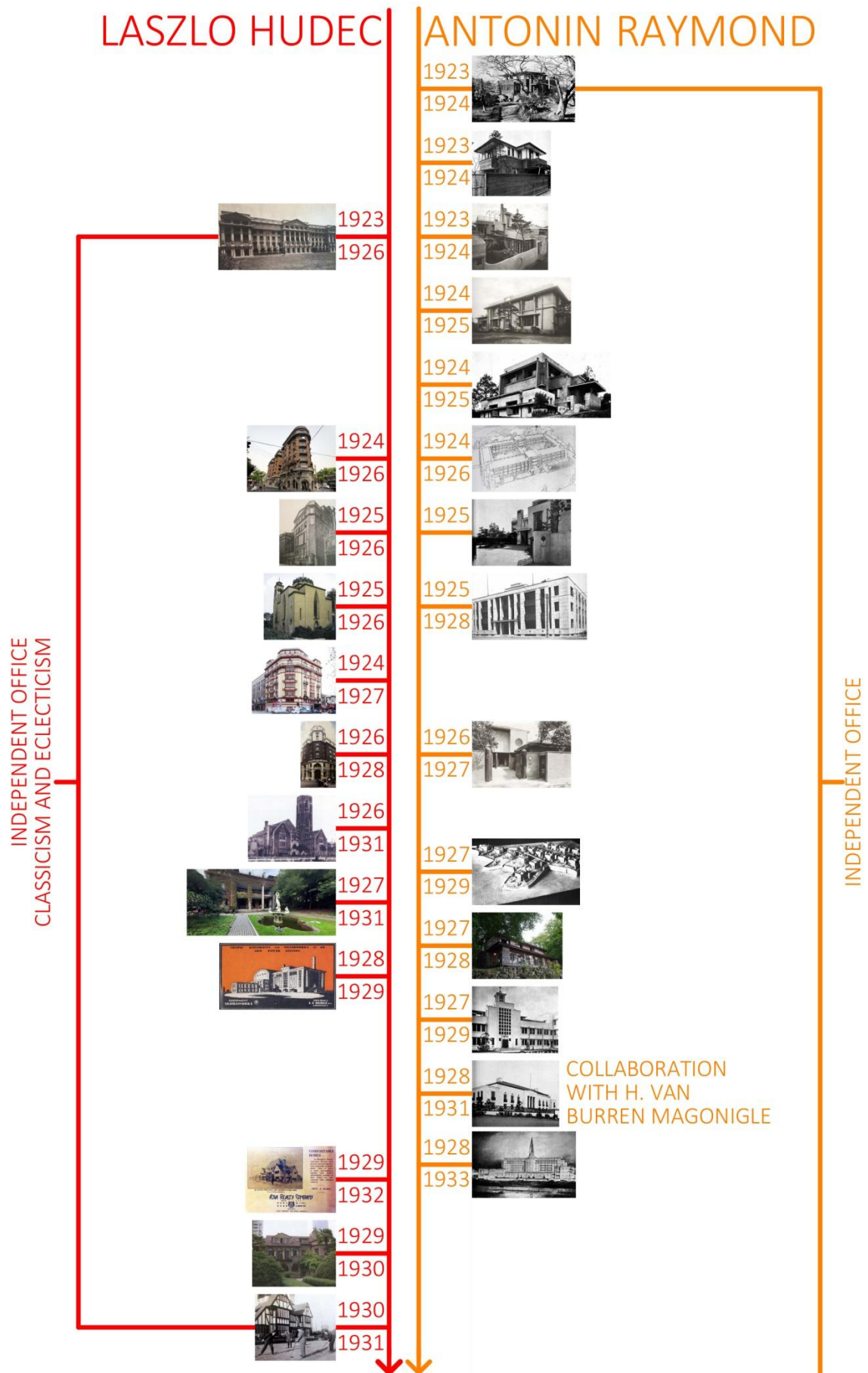


Fig. 242. TIMELINE 02– HUDEC AND RAYMOND COMPARATIVE DESIGNS- study made by the author

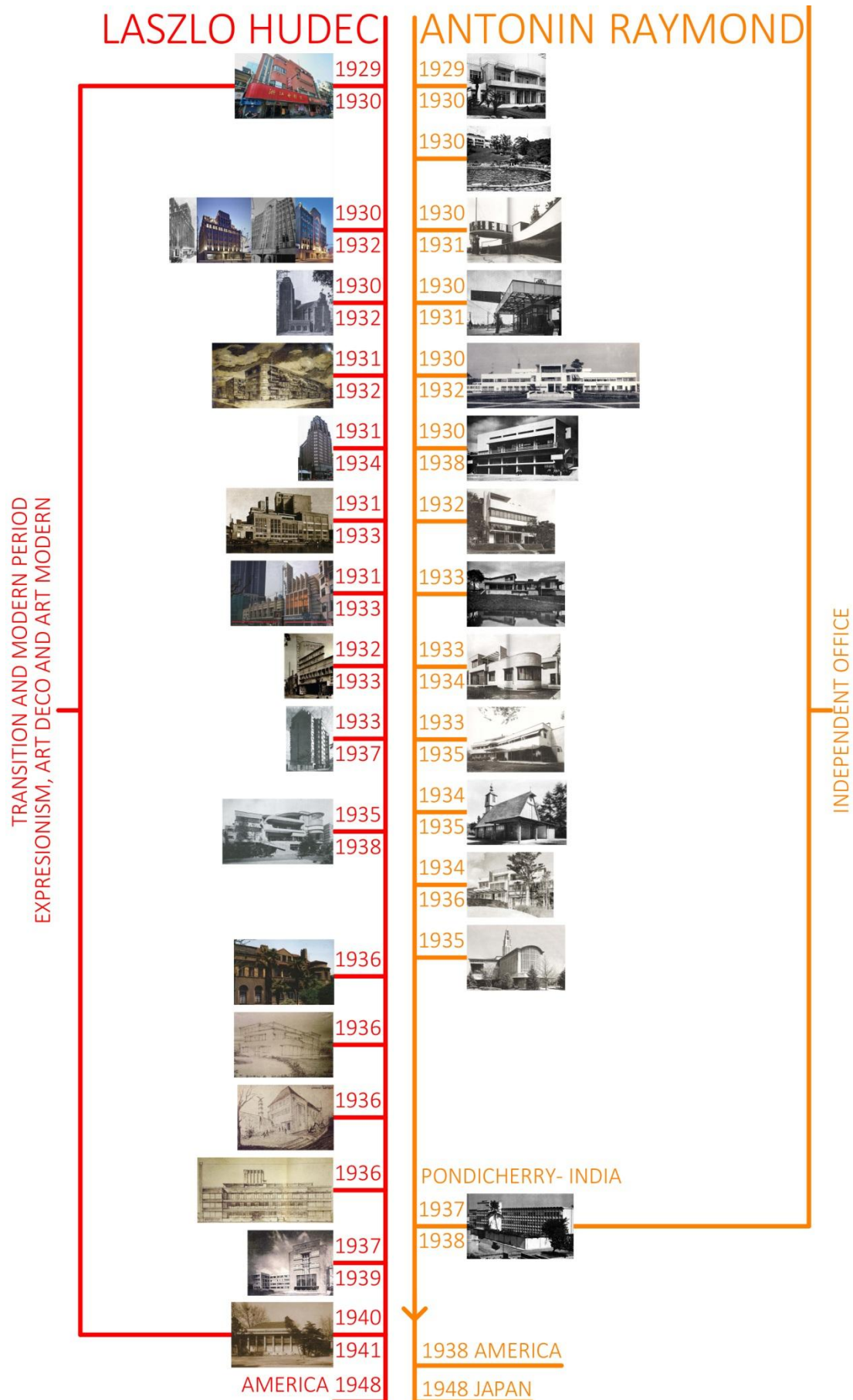


Fig. 243. TIMELINE 03— HUDEC AND RAYMOND COMPARATIVE DESIGNS- study made by the author

ARCHITECTS AND THEIR OWN HOUSES:

The best way for an architect to achieve full architectural development is by letting him design his own house, often started as experiments that later inevitably became representative projects. In Raymond's case this happened more than once but first with his Reinanzaka concrete house which ended up to be a real modern project, one of his masterpieces. Designing his own house or his Karuizava studio, an architect has all the necessary freedom to create art which incorporates all his knowledge, believes and principles. Without compromises and restrictions, this is the way how real art and architecture are born.

A clever remark was made by Raymond when he saw architect Albert Kahn own house, on one of his business trips to America which he made in order to obtain a commission from Henry Ford to build a large assembly in Japan.

*"His work at that time was creative and modern in every way; I was, therefore, amazed to find that both his office and his home were designed in an entirely eclectic way. It was difficult for me to understand how those two things could be reconciled in one personality, as both aspects could not be the expression of a truly sincere conviction."*¹⁷⁹

A similar situation is L. Hudec's case; both of his houses were designed following the local trend of eclecticism and classic revival. He was somehow more aiming towards the comfort of the family in the detriment of the modern form and the development of new trends in the history of architecture. Hudec might have been influenced by his wife's wishes and classic stylistic preferences (as we can see in the numerous drawings and details of the furniture designed for Gisela's bedroom) and another reason could be his financial business skill, since he was very good in making investments and gain profit after selling the property. The styles chosen for their family houses were not defining the architect's vision of a perfect, modern work of art, but may rather reflect the overall preference of future possible clients, proving that Hudec was more interested in making business than creating outstanding designs. An exception was Hudec's Sun Ke's house. It seems that the architect designed it in a freer, creative mood, perhaps because the house was originally meant for him, and some traces of shifting towards new modern trends were just around the corner. Since he did not have to please any client, he felt the freedom to indulge himself by experimenting with his own ideas. Since he got a

¹⁷⁹ Ibid 36, p.139

very good offer from Sun Ke, he sold the house before it was completely finish, just another proof of his ambition in making enough money to further develop.

HUDEC AND RAYMOND'S DIFFERENT VISIONS OF HOW AN ARCHITECT SHOULD BE:

Independence and freedom are two important aspects, vital to an architect or artist, in order to protect their creative work from anything that might compromise it. *"A real architect must be an independent artist. He must have freedom and strength to stick to his principles."*¹⁸⁰

But, besides that, an architect has to be able to do beautiful and economical architecture even in the worst situation possible: *"It is the architect's job to create beauty in every house, no matter what the economic level is."*¹⁸¹

A good architect has to be an engineer? Both Hudec and Raymond have the same Polytechnic academic formation. Both Universities, from Budapest and Prague, were putting a great emphasis on the proper education, an engineering preparation of their students. But, due to their different cultural context of living and designing, the two architects ended up having different orientations. Hudec is more "the engineer" type and Raymond more "the artist" as can be seen in their way of thinking and designing.

Although this slight difference existed, both of them had considered vital the collaboration between the architect and the engineer. As Raymond stated, they must:

*"[...] work hand in hand [...] from the beginning (of the project), in order to find not an extraordinary solution, but the simplest, the most direct and most economical solution of the problem."*¹⁸²

Soon, he finally realized that in order to eliminate any kind of constraints due to any future possible confrontation with engineers, an architect had to become one with himself in order to achieve his aims, and more, in the technological present era, an architect has to know the properties and technological processes of different materials :

¹⁸⁰ Ibid 35, p.46 extract from Antonin Raymond's lecture in New York, 1953

¹⁸¹ Ibid 35, p.46 extract from Antonin Raymond's lecture *"Housing- A Post War Responsibility and Opportunity"* (Lecture on Building at the New York Institute of Finance), 1945

¹⁸² Ibid 35, p.48 extract from Antonin Raymond's *"Antonin Raymond-His Work in Japan: 1920-1935"*, Tokyo: Johan Shoin, 1936, distributed by Architectural Record in the United States; A. and N. Raymond *"Antonin Raymond- Architectural Details"*, Kokusai Kenchiku Kyokai, 1938, published by Antonin Raymond, distributed by Architectural Forum in the United States.

“The aim of the architect is to plant once more his feet on the ground, to work naturally and from inside, to avoid outside artistic and abstract influences, to become once more an “Architect” which means “Master-Builder.”¹⁸³

“Designers, whether they are architects or designers for the industry, have, as a rule, little idea how their designs are to be executed.”¹⁸⁴

This was enhanced by the context of Japan, where previously, the profession of an architect did not exist and the carpenter had the role of an architect and engineer at the same time. This subject was previously developed in the chapter 3.1 of the Thesis.

Hudec, on the other side, regarded himself as an engineer rather than an architect. The technical aspects, structure and construction techniques were part in the process of defining the architectural form, being equal in importance, always seeking for unity and interaction between them: *“You will only be a good architect if you understand materials and construction.[...] Here buildings have either steel or reinforced concrete frame structure, walls are not considered structural elements but seen just as partitions.”¹⁸⁵*

HOW FAMILY LIFE CAN AFFECT OR SUPPORT THE ARTISTIC DEVELOPMENT OF AN ARCHITECT:

The relations with their families from back home were quite opposite. Raymond speaks sporadically about his family members; practically they all died quite young (due to sickness or war). On the other hand, Hudec was building his whole existence in Shanghai, based on the thought of returning home and of giving constant help to his family from back home. Hudec kept the close relation with his family through letters, informing them about every detail of his life in the big city of Shanghai. Although he was living a very good life in Shanghai, with exquisite food and conditions (including butlers), the climate (38-40 degrees) affected his fragile constitution and was feeling a constant homesickness. *“The good life is just a burden if your family, whom you cannot stop thinking about, are not there. If I come home in January or February of 1921, it will have been about five years since I was home and even if I have to give up my whole future I’m coming home.”¹⁸⁶*

¹⁸³ Ibid 181

¹⁸⁴ Ibid 35, p.48 extract from A. Raymond, *“Basic Principles in Architecture”*, 1953

¹⁸⁵ Ibid 1, p.45-46

¹⁸⁶ Ibid 1, p.28

His wife Noemi Pernessin has been always on Antonin's side, giving him the support he needed, the peace to design and also sharing with each other principles and knowledge. Being herself an exquisite artist and designer, she collaborated with her husband on a great number of projects, mainly designing furniture.

In an essay written by Noemi in 1953 "On the Design of Interiors" she points out the huge importance of interior spaces and the way that affect our thoughts and lives. The difficult task of a designer is to create harmony; a room has to give the owner or visitor a sense of well-being. Everything in the room has to be chosen in order to fulfil primary the needs, avoiding all that has no practical, spiritual or aesthetical use. The correct placement of the furniture is due to proper lighting and function: *"the right thing in the right place at the right time"*¹⁸⁷.

*"No matter how crowded a household, how few the rooms, how poor we are, there is always something that can be done, even if it is just the rearrangement of things. [...] The Japanese know this, "Elimination is the key to elegance."*¹⁸⁸

The best way to realize Noemi's support in the office work is through her letters addressed to Raymond. When they were apart she always informed him about everything, they had a deep relationship, not only personal but professional. She was constantly involved in the life of the office, and was not shy to criticise her husband's work when needed, in order to improve and guide him. She stand by her husband and was willing to give up everything for the sake of the beauty and harmony, money was never the matter, their aim was to create architecture in their own way, on their own principles mixed with tradition, not copies and adaptations.

*"I want life to run through me, free, and serve it alone obeying its dictates only. And I want you to stand up and dictate to them what they shall have. You can do it. You can mould them. Think of the truth and speak it and do your will. They will accept it. But you have to be strong and not waver."*¹⁸⁹ (Excerpt from Noemi's letter to Antonin- Tokyo, 7 sept. 1925)

From Antonin letters addressed to Noemi while he was away on trips, their deep relation becomes clearer; we can see his constant need of her approval and support, his profound admiration of her work:

"I long for you and wish I was with you. I feel loose and disconnected, so far from you. [...] I refused every invitation for tonight in order to refresh and

¹⁸⁷ Ibid 33, p.306

¹⁸⁸ Ibid 33, p.307

¹⁸⁹ Ibid 33, p 32

rebalance myself by writing to you. I need it badly, to see clearly, to act calmly. I have lost myself, under those experiences and I am thinking of you intensely trying to see, how you would act and think and see, if you were with me.”
*“How difficult furniture is. When I look over all that you have done, I marvel at your ability and determination. How I wish I had part at least of your discipline.”*¹⁹⁰

*“Noémi’s influence on Raymond during the inter-war years was substantial. She encouraged him to break away from Wright’s rigid style and explore the design of the Reinanzaka House. She increased her interest in Japanese art and philosophy, including ukiyo-e woodblock prints and introduced Raymond to various influential people, including the mystic philosopher Rudolf Steiner. She expanded her design repertoire to include textiles, rugs, furniture, glass and silverware. Noémi exhibited in Tokyo in 1936 and New York in 1940, and her textiles were chosen by American designers like Louis Kahn to cover furniture in their designs.”*¹⁹¹

Noemi was constantly present in the life of Raymond (work and ordinary life), always appears in photos of the Office staff and family.

In a total opposition, Gisela, L. Hudec’s wife was more distant, no word of her direct involvement in Hudec’s office task appears, she was a staying home mother, carrying for her children. Besides that, the marital problems between the two husbands (in the already discussed issue involving Hudec’s brother Géza) affected not only their personal life, but Hudec’s health and work concentration.

¹⁹⁰ Ibid 33, p 323, 325

¹⁹¹ Extract from Antonin Raymond- Influence of his wife, Noémi- source: internet
http://www.bookslc.net/sw2.cfm?q=Antonin_Raymond

7 LIFE AND WORK DURING AND AFTER WORLD WAR II

- 7.1 HUDEC'S LIFE AND PRACTICE IN SHANGHAI DURING THE WAR
- 7.2 RAYMOND'S LIFE AND PRACTICE DURING THE WAR
- 7.3 RESIGNATION - LASZLO HUDEC'S LIFE AND CAREER AFTER THE FAR
EAST EXPERIENCE
- 7.4 RAYMOND PICK OF CAREER IN TOKYO, AFTER THE II WORLD WAR

CHAPTER 7 LIFE AND WORK DURING AND AFTER WORLD WAR II

7.1 HUDEC'S LIFE AND PRACTICE IN SHANGHAI DURING THE WAR

Wars change completely the life and fate of the people, whether they want to be involved or not. Raymond and Hudec weren't immune to that either. Their life was affected not once but twice. During the First World War, both had participated actively in the camps, protecting their countries. In the Second World War, their whole family's life trajectory suffered a dramatic shift. Raymond had to return to America due to political reasons and Hudec became deeply involved as Honorary Consul of Hungary, protecting and helping the Hungarian Jews who came to Shanghai to find refuge. In the meantime, Hudec's business office declared at a point in time that they could not even provide the minimum required for keeping the staff: *"I have nothing to do, but a lot to worry about."*¹⁹² Finally the family had to move to America to secure their future and find protection against the new political orientation established after the World War II.

Laszlo Hudec was a very honest and moral man, even when he was facing financial problems; he never became involved with anyone or anything illegal, in the dark world of Shanghai, where the commercial and financial success was often based on corruption, organised crime and income from the opium trade and prostitution. His real estate investments were all made using his own or his family capital. The connections he had with the Chinese businessman and political elite were strictly professional and no secret details about illegal or forbidden deals were ever a matter of concern for Hudec. *"Hudec moved into this dark world as a stranger; in both his private life and work he remained consistently faithful to the principles of Protestant religious ethics, on which he based his entire life."*¹⁹³ His friend,

¹⁹² Ibid 1, p.136

¹⁹³ Ibid 1, p.134

Raymond, was aware of Hudec's character, moral, ethical and professional norms he strictly followed, dedicating him the following sentence, written on Raymond's monograph: *"To Hudec, an architect of integrity."*¹⁹⁴

Shanghai was just starting to recover from the "January 28th Incident of 1932", when Chinese and Japanese forces fought a short battle resulting in a ceasefire stipulating Shanghai be a demilitarized zone. And now, it was heading vertiginous into another disaster. As already mentioned in the 20th century Timeline of Shanghai (Table 3), on August 13, through a series of bombing raids, Japanese forces attack Shanghai. After three months they had captured control over the Chinese controlled area of the city, and had isolated the International Concession and the French Concession. The situation was terrifying. Since the fighting and shooting were very close to the office, Hudec and staff were forced to move into another building for their own protection. Either way, work was now totally inexistent and the family spent most of their time abroad. Although Hudec was trying not to get involved politically, he was against any form of armed conflict and in total support for world peace. In his letters, he sadly wrote about the situation in the Far East, blaming the Chinese for their failure and the politicians for destroying everything Shanghai managed so hard to build between the wars:

*"China is not a unified country, [...] The British control their markets, and the Russians bring Bolshevik propaganda to the country's borders. If the Chinese were strong, none of this would happen. But the Chinese are their own worst enemy. While the people at the top are thieves, young people are just verbal patriots incapable of self-sacrifice – so we cannot talk about the development of nationalism.[...] Last time the conflict lasted 2 months, now it will be no less, perhaps even more because over the last 5 years the Chinese have developed somewhat militarily. Then come the negotiations [...] then at last peace will be established, and then we can start to work again and create values so that in 5 years' time stupid politicians can wreck everything again.[...]"*¹⁹⁵

Shanghai's population continued to grow between 1938 and 1940. As a result of Japan's occupation of China, several thousands of Chinese migrated to the international concessions and by early 1940s, 2,440,000 people lived there. The number of foreigners also grew from 39,750 (1937) to 150,000. Almost four millions were living in the overcrowded city.

¹⁹⁴ Ibid 1, p.134

¹⁹⁵ Ibid 1, p.135

The Hungarian community also grew because of the many Hungarian Jews who were coming to Shanghai to find shelter. In that period Hudec was the most important member of that community. He involved himself by offering help. The year 1941 was a decisive one. After he finally received his repatriation papers and Hungarian passport, on 21st of June 1941, Hungary entered the Second World War on the side of the Nazi Germans and Fascist Italy. Same year, the next day after the attack on Pearl Harbor¹⁹⁶, on 8th of December the Japanese air force sank ships of the western powers in Shanghai's harbour and Japanese land forces occupied the whole city, including the international concessions. A few weeks later, the Hungarian Embassy in Tokyo informed Laszlo Hudec that he was appointed Honorary Hungarian Consul. In 1943 he opened the first Hungarian Consulate in Shanghai, concerned with helping his compatriots according to his own moral norms and never accepting the race laws of the pro-Nazi regime. Furthermore, during this time, *"many Shanghai Jews received a Hungarian passport thanks to Hudec, allowing them to leave the city since as allies of the Hungarians the Japanese authorities could not persecute them."*¹⁹⁷ The entire perilous period and Hudec's impeccable behaviour was later attested by letters of thanks from Jewish families who fled with his help, aptly confirmed by the words of his secretary: *"...we have much to thank him for. [Without him] the 140 Hungarians citizens, including Jews, could have been hauled off to the ghetto with the stateless people."*¹⁹⁸ Hudec kept the consulate open until 18 May 1945.



Fig. 244. LASZLO HUDEC IN HIS STUDY, 1942 - Images source: Luca Poncellini- Júlia Csejdy: *LÁSZLÓ HUDEC. Masters of Architecture*, p. 140

¹⁹⁶ The attack on Pearl Harbor, from 7 December 1941, was a Japanese surprise military strike against the United States naval base at Pearl Harbor, Hawaii. This attack led to the entry of United States into the World War II.

¹⁹⁷ Ibid 1, p.139

¹⁹⁸ Ibid 1, p. 140

In these new political situations after the war, Hudec's dream to retire from architecture and to return back home in Hungary with his family, to build a big farm, could no more become reality.

JEWS IN SHANGHAI

At a time when all doors were closed, one of the last places in the world where the Jews could go to escape the Nazi terror was Shanghai. Since it was an open city at that time, you could enter it without any visa or any other questions. Although known as a paradise for adventures and the Paris of the Orient, Shanghai provided refuge for thousands of Jews, escaping the horrors of Nazi Germans.

As refugees flooded in, they established Jews communities in Shanghai. Fundraising and organizing committees immediately began to deal with the refugees most urgent needs. Horace Kadoorie¹⁹⁹ established the Shanghai Jewish Youth Association in 1937. He created employment opportunities for young Jews and organised Summer Camps. Laura Margolis, the first female agent for the American Jewish Joint Distribution Committee, known as the Joint, helped saving thousands of lives from starvation through her tenacity and courage.

After the bombing of Pearl Harbor and the entry of western democracies into the Pacific War, the Japanese Military occupied the Colonial Settlements and took over the entire city, declaring the British and American citizens to be enemy aliens. Japanese policy towards the Jews was often ambivalent.

On the 18th of February 1943, the Japanese declared that all stateless refugees who would have arrived later than 1937, were to be rounded up and forcibly relocated to a restricted area, a very crowded one, of less than one square mile. Overnight, the population in the Ghetto swelled to its bursting point. Life in the Ghetto was highly restricted. The Japanese controlled their every move, food rations were scarced, a real dramatic change in the Ghetto life. Despite the hard conditions, the refugees survived and even their cultural life flourished due to their creativity, hard work and determination.

The Second World War came to an end with the Japanese surrender in 1945. Shanghai was finally free and everyone was celebrating. The refugees were shocked

¹⁹⁹ Sir Horace Kadoorie (1902-1995) was an industrialist and hotelier. His family was originally Iraqi Jews. Together with his brother Sir Lawrence Kadoorie, they worked for Victor Sassoon during the 1920s and 1930s, managing his famous Shanghai hotel.

when they learned of the horrors their families passed through in the Nazi Death Camps of Hitler. Six million Jews had perished. The refugees that have found escape in Shanghai will never forget the city and will be eternally grateful.

7.2 RAYMOND'S LIFE AND PRACTICE DURING THE WAR

World War II, Preparation

As a member of the Tokyo Club since the early twenties, Raymond was allowed to attend the conversations between the most prominent members of the club. These conversations were about politics, mostly in Japanese, about the fate of the Empire, and its position towards the United States and Hitler: *"I thought those discussions to be theoretical only, but all of a sudden I realized that the armed forces of the Empire had been working at preparations for war for a long time."*²⁰⁰

He tells about an incident from 26 February 1936, while returning home with his wife and son. They encountered a long row of Army tanks, with guns pointed towards the Headquarters of the revolting officers. Although the circumstances were tragic, the soldiers treated them in the kindest manner, inviting their 10 years old son to enter one of the tanks to satisfy his curiosity. Japan sank into a period of military operations, not at all in the favour of any further architectural development.

There were many signs which convinced the Raymonds that it was time to move, leaving all their possessions in Japan (the properties, the office etc.).

PONDICHERRY 1937 – "Golconde dormitories"

In this situation of incertitude, Raymond decided to accept a very interesting job invitation from his French friend in India, the engineer-mathematician Philip St. Hilaire. He became a disciple of the famous Indian philosopher Sri Aurobindo Ghose at his Ashram in Pondicherry- India. Sri Aurobindo wanted to build in his own Ashram, a truly modern dormitory for his disciples, a place of rest and peace. Because of his beliefs and stylistic preferences, Raymond was chosen to do this job. First, he sent George Nakashima to survey the situation and report back, such that the office could develop the design. After a few months, the Raymonds

²⁰⁰ Ibid 36, p.158

together with the Czech Architect François Sammer (former pupil of Le Corbusier, working for the Raymond Office since 1936) left Tokyo for India. After passing through Shanghai (great misery and anxiety since it was already occupied by Japanese troops) on their way reaching Saigon (peaceful and friendly with “*excellent, modern reinforced concrete work which the French did there and which seemed better to me than the work done in their own country*”²⁰¹), Angkor Wat, Bangkok and Singapore they finally reached southern tip of India (at that time a dominion of the British Empire).

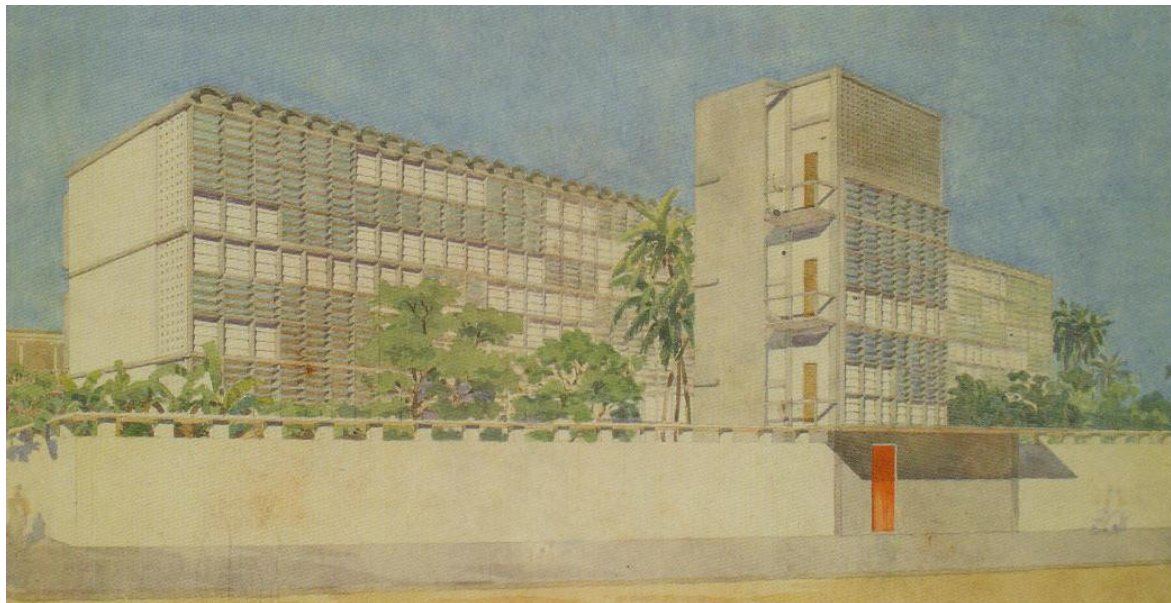


Fig. 245. GOLCONDE DORMITORY, PERSPECTIVE FROM NORTH ANTONIN RAYMOND'S DRAWING - Image source: *Crafting a modern world, the architecture and design of Antonin and Noemi Raymond*, p.171

*“We found Pondicherry to be an extremely interesting and in many ways a charming city. The architecture is colonial French from the seventeenth and eighteenth centuries; well-laid-out streets, squares and fine public buildings. There was a library, the shelves of which were stacked with original volumes published in the 1600's and 1700's, and much of the original furniture and equipment was intact. Apparently French architects of the colonial period trained Hindu workmen extremely well. The buildings are of brick of good quality, stuccoed. The stucco is coloured in bright yellow, pink, blue, red and green, mellowed by salt and sun but still brilliant and beautiful against the tropical skies.”*²⁰²

²⁰¹ Ibid 36, p.161

²⁰² Ibid 36, p. 162

Contrasting the dirty Indian cities, the Ashram of Sri Aurobindo (covering a large area of the town) was immaculate, with buildings kept in perfect condition on narrow streets of rose-orange sand. The Raymonds integrated perfectly in the life of the disciples, which were the ones beside Nakashima and Sammer that would help developing the project, although they had no experience in that field.

Because the building was designed of reinforced concrete, totally unknown in India, Raymond decided to build a working model first, where he could test the local compound for the concrete mixtures. *"Here I was to do a technologically complicated modern building with former priests and monks from Tibet, India and Indo-China, with former professionals from all over the world, including some French and British."*²⁰³

*"Sri Aurobindo Ghose originally was a revolutionary working for the independence of India and therefore a thorn in the side of the British. He took refuge in the then French colony of Pondicherry, and laid aside politics for spiritual pursuits. He became the foremost spiritual leader of India".*²⁰⁴

"Sri Aurobindo Ghose lived an entirely secluded existence. He had not in many years left his apartment. He seldom saw anyone but the "Mother." All my dealings were with the Mother. My interview with Sri Aurobindo was of a few minutes' duration. I stood before him as he sat facing me. Neither of us said a word. Nevertheless, I was profoundly impressed by the peace and beauty of his countenance and an extraordinary light which emanated from him.

It is difficult in a few words to convey the idea of the significance of the Mother. To the disciples of the Ashram, she was both their spiritual guide and the manager of things secular. She was always intently watching over the welfare of each individual, seeing to particular needs of each one, for each disciple lived according to his own particular rule. The Mother is a truly remarkable person, organizing everything concerning this large organization, giving out instructions to every individual of the community as to his duties, and ever as to his daily work and diet. Among many other things, she took care of the accounts for the design and construction operations. Her attention even to the smallest details of the administration of this complicated community filled me with wonder and seemed often quite miraculous.

²⁰³ Ibid 36, p. 162

²⁰⁴ Ibid 36, p. 163

A daily ritual was the hour of meditation, attended by most of the disciples of the Ashram. I was not required to attend, but I often did because the setting was an open hall between two beautiful gardens and I found this time spent in trying to detach one's mind from all earthly concerns a great relaxation.”²⁰⁵

Raymond and Nakashima always remember the high quality time spent in Pondicherry, filled with peace and beauty in the idyllic ashram.

The work for the dormitory developed very well. Everything was done by hand to a great perfection. Despite the heavy work, the architects could not resist the temptation to do a lot of sketches of the environment. *“Southern India is so suffused with colour that to my mind it offered ideal conditions for painting and was an endless source of inspiration.”²⁰⁶*

The construction of the dormitory began in 1938 under Raymond’s direct supervision. Because of the Raymonds necessary return to the United States, the building remained in the hands of his talented and enthusiastic associates G. Nakashima and F. Sammer, overseeing the execution of important details.

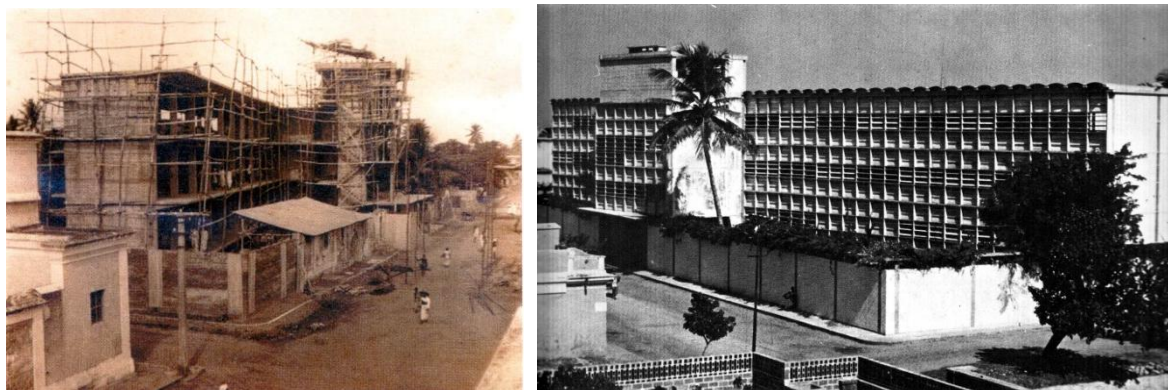


Fig. 246. GOLCONDE DORMITORY, NORTH-EAST view, under construction 1940 and NORTH-WEST view, after completion- Image source: internet and Antonin Raymond: *Autobiography*, p.165

The plan of the building is simple. As the plot was quite narrow, the building (three floors and a semi-basement) had to fit in. It has a central core [A] and two staggered wings [B]&[C], following a precise angle in order to fully benefit the limited space.²⁰⁷ Each wing was composed by a series of north facing gallery, which runs the length of the building. The entire structure was covered by precast, thin-shelled concrete roof vaults to create a buffer from the tropical solar exposure, provide ventilation and to facilitate drainage during the intense monsoon rains.

²⁰⁵ Ibid 36, p. 163

²⁰⁶ Ibid 36, p. 166

²⁰⁷ It looks like a flying bird from the air.

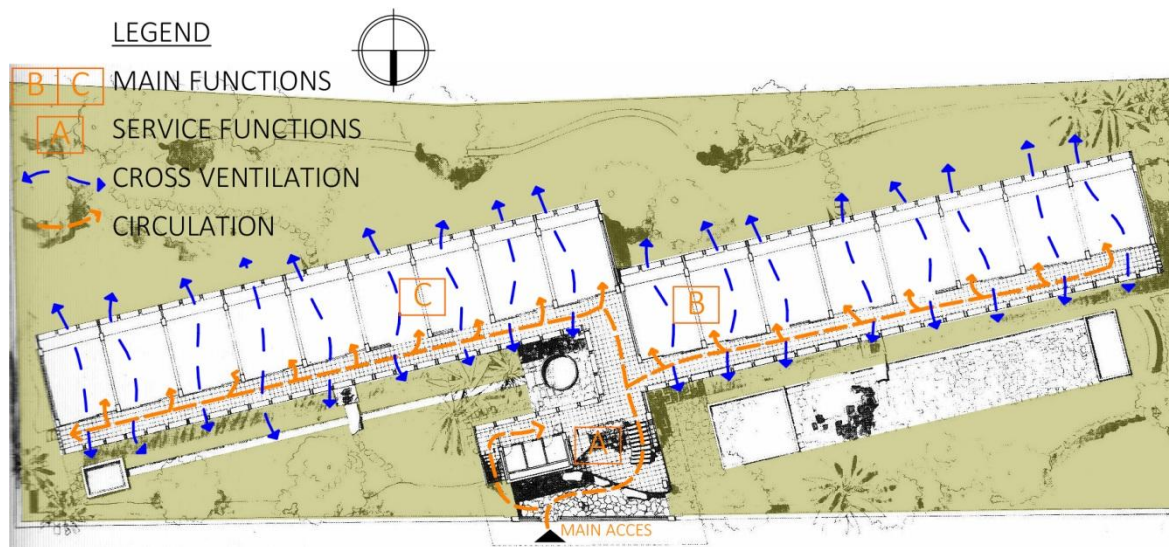


Fig. 247. GOLCONDE DORMITORY, PLAN OF THE ENTIRE PLOT AND BUILDING, MAIN FUNCTIONS, SURROUNDING AND SELF SUSTAINABILITY – Image source: Antonin Raymond: *Autobiography*, p.165, study made by the author

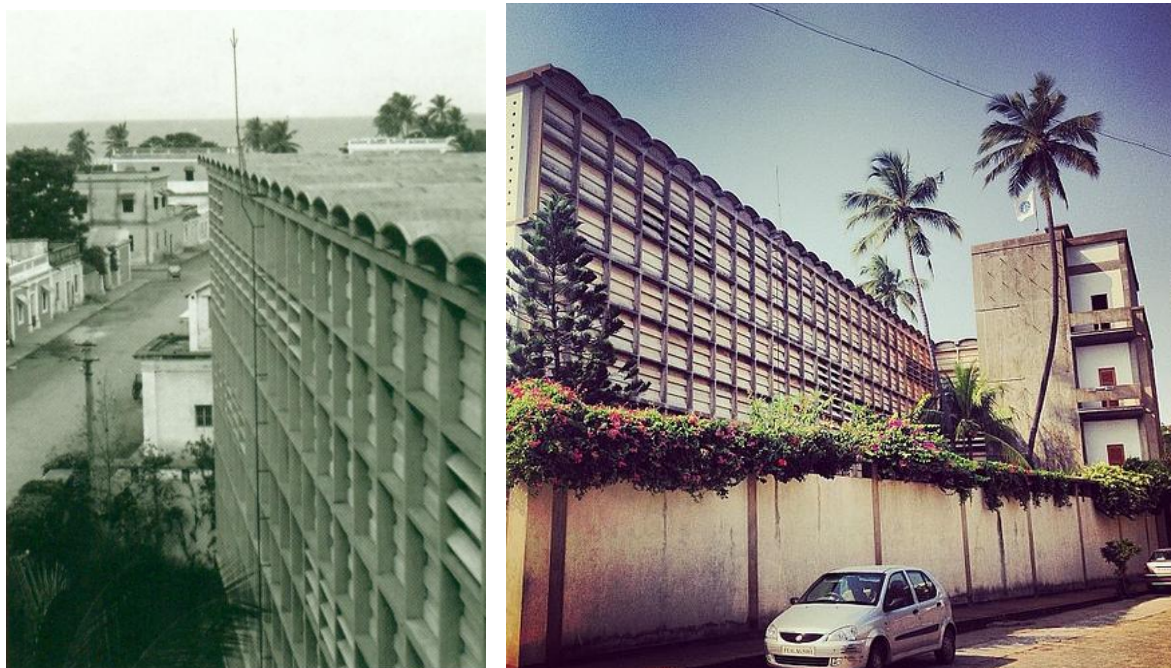


Fig. 248. GOLCONDE DORMITORY, NORTH FACADE ROOF DETAIL, PAST and PRESENT VIEW - Image source: *Crafting a modern world, the architecture and design of Antonin and Noemi Raymond*, p.172 and internet

Each room (eight on the west side and nine on the east) of the Golconde Dormitory offered a place to sleep and to study, more than sufficient for the indoor, private activity of the disciples. The simplicity of the interiors was completed with functional furniture. The common areas including the dining and laundry were situated in the partially excavated ground floor. Stairs, bathrooms and toilets were positioned in the central service tower. This interior organization resembles the one

from Le Corbusier's Pavilion Suisse (which may be a possible source of inspiration, due to the fact that all three architects- Raymond, Nakashima's and Sammer knew and admired Le Corbusier work, and this particular one had a great impact on Nakashima way of thinking since it was being constructed under his nose, while studying in Paris. Noémi and Antonín have seen the pavilion in 1932, Noémi even had made a sketch of it in a letter addressed to her half-sister Jeannette).

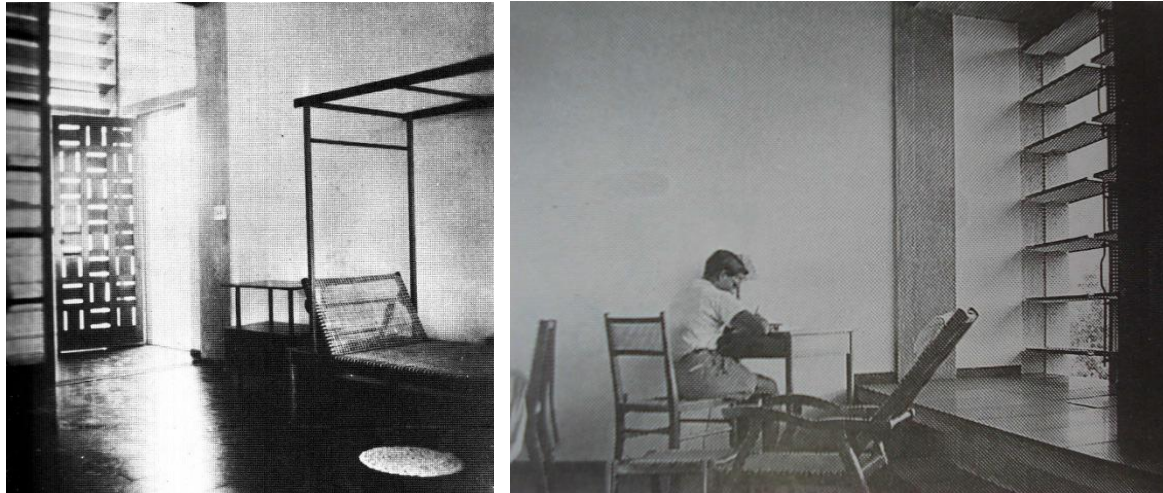


Fig. 249. TYPICAL INTERIOR OF DISCIPLE'S ROOM with FURNITURE and THE BRISE-SOLEIL FROM THE INTERIOR OF THE ROOMS FACING SOUTH— Image sources: Antonin Raymond: *Autobiography*, p.165 and Jose Maria Cabeza Lainez and Juan Ramon Jimenez Verdejo: *The Japanese Experience of Environmental Architecture through the Works of Bruno Taut and Antonin Raymond*

The building was elevated from the ground in order to provide air ventilation and free access to the surrounding gardens. A defining argument for the design of the Golconde was the humid environment and the unbearable heat.²⁰⁸ Good ventilation was a must, so the building was oriented to face north and south, to take advantage of the local winds. The solution was to shield the openings with Brise-soleil²⁰⁹ made of asbestos cement with 10 inch (25,4 cm) wide blades. These shielded the interior from the brilliant sun, offered protection against seasonal heavy rain and strong wind and, at the same time, it permitted free circulation of air (this may be why the French word *brise* meaning breeze is used together with *soleil* meaning sun). These horizontal louvers are capable of converting direct

²⁰⁸ Respecting the first principle of architecture that teaches us to regard local conditions as basic factor and starting point of the design. This will allow the building to take the most suitable and logical shape dictated by the environment.

²⁰⁹ Brise-soleil (French: "breaks the sun") "Sun baffle of vertical or horizontal louvers outside the windows or extending over the entire surface of a building's facade, especially precast concrete grids of the type developed by Le Corbusier. Many traditional methods exist for reducing the effects of the sun's glare, such as the projecting upper-story window of latticework (*mashrabiya* or *mushrabiya*) used in Islamic architecture, pierced screens as used at the Taj Mahal, or blinds of split bamboo (*sudare*) as used in Japan" – source Encyclopaedia Britannica.

sunlight into a softer, reflected light thus reducing the glare and overheating (especially if they are painted in light colours). This passive building opens and closes according to the need of the disciples, manually not mechanically, by opening and closing the louvers from the exterior skin. The moveable brise-soleil was combined in the interior with woven teak sliding doors which permitted ventilation without compromising the privacy.

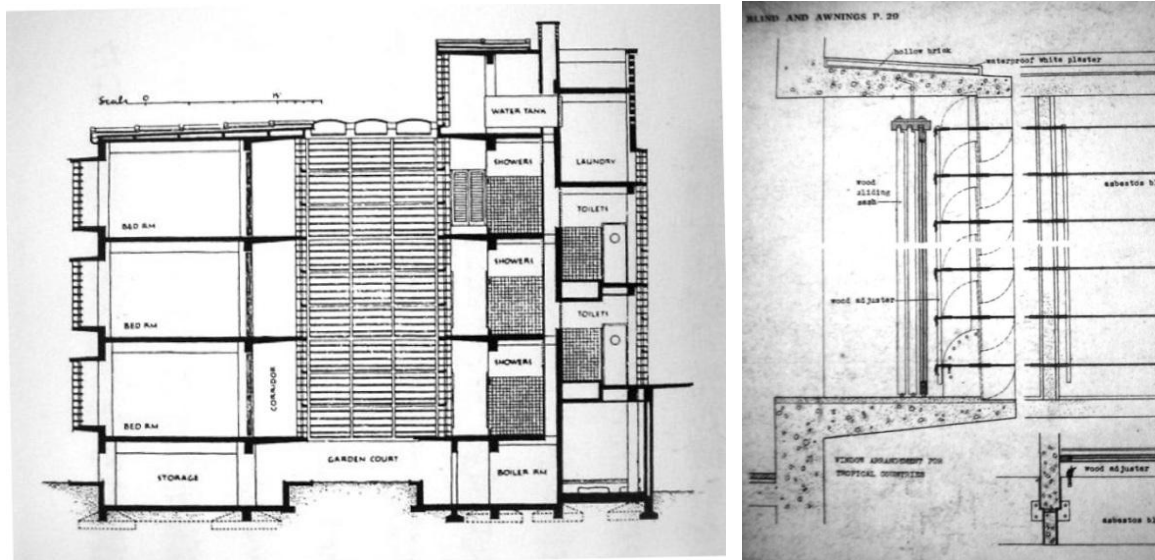


Fig. 250. SOUTH –NORTH SECTION of the GOLCONDE DORMITORY and DETAIL of the WOODEN SYSTEM for ROTATING the LOUVERS OF THE FACADE – Image source: Jose Maria Cabeza Lainez and Juan Ramon Jimenez Verdejo: *The Japanese Experience of Environmental Architecture through the Works of Bruno Taut and Antonin Raymond*

“The landscape plan situates lines of water channels and reflecting pools along the northern and southern gardens; furthermore, the northern garden has a spare ground cover, whereas the southern shade garden has been densely planted with trees. The temperature differential between the northern and southern gardens facilitates natural convection currents through the building.”²¹⁰

The rough concrete building is perfectly integrated in the surrounding landscape, facing the calm and meditative environment of the pool and garden. With all these features and artefacts the building became one of the earliest works of sustainable modern architecture in the world.

²¹⁰ Pankaj Vir Gupta and Christine Mueller: *Golconde: The Introduction of Modernism in India*. University of Texas at Austin, Research 2005, p.151

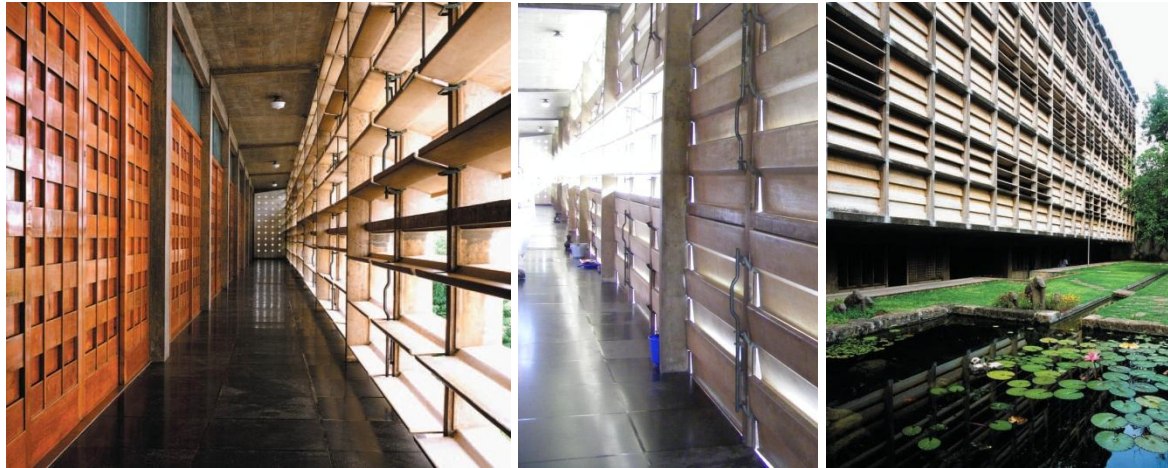


Fig. 251. INTERIOR CORRIDOR- DETAIL OF THE LOUVERS AND SLIDING TEAK DOORS, VIEW OF LOTUS POND AND SOUTH FAÇADE (PHOTOGRAPH BY ASHOK DILWALI)- Image source: internet and *Golconde: The Introduction of Modernism in India*

Once again, the natural beauty of the materials, the raw aspect of the wood with the knots and smooth surfaces, the Japanese “Wabi-sabi”- aesthetic ideal of imperfection, remained an important aspect for the buildings finishes. Because the surfaces were left as they were, unfinished, naturally, the exposed concrete had to be done carefully, every detail was visible- *“the joints of the planks, the screw heads and even the grain of the wooden planks.”* The contrast between the dark polished Cuddapah (local slate) floors, wood details (railing) and crushed seashell plaster walls provided the perfect combination for the simple, light interior of the building and added a sense of warmth and intimacy.



Fig. 252. STAIR AND ENTRANCE with FINISHES, RICH TEXTURAL CONTRASTS - Image source: internet

Golconde Dormitory in the Ashram of Sri Aurobindo was completed in 1942 as the first reinforced, cast-in-place concrete building in India celebrating “*the modernist credo: architecture as the manifest union of aesthetics, technology, and social reform*”²¹¹ and the introduction of Modernism in India. Nowadays, the building continues to serve as a dormitory for devotees in Sri Aurobindo’s Ashram.

THE RAYMONDS IN AMERICA – THE EXPERIENCE OF AN ARCHITECT IN ASIA

Advised not to return in Japan, Raymond and his family left India. Their office in Tokyo remained in the care of their Japanese staff. Their first stop was in Europe, where Antonin saw his relatives for the last time, since they all perished during the chaos established by Hitler in the Second World War. In the fall of 1938, the family arrived in New York, prepared to start all over again.

In the first period spent in America, they were mostly concerned in spreading the design philosophy of the Orient through exhibitions of their projects (at Rockefeller Centre, New York, 1939), organizing meetings and assemblies of architectural associations where he disseminated his knowledge and work experience in Japan, as modern architect. In one of his lectures he said:

*“During the eighteen years that I stayed in Japan I often longed to find myself again amongst people of my profession to whom I could try to convey some of the ideas which moved me during my stay there and which I subsequently tried to express in my life’s work.”*²¹²



Fig. 253. RAYMOND’S EXHIBITION FROM ROCKEFELLER CENTRE, NEW YORK- 1939, views and plan – Image source: Antonin Raymond: *Autobiography*, p.170

²¹¹ Ibid 210

²¹² Ibid 35, p.40 extract from Antonin Raymond’s lecture “*Experienced Stories Before 1938 in Japan*” (Lecture at the Architectural League of New York), 1938

The exhibition lasted from 28 February 1939 until 6 May 1939 and it was titled “*Antonin Raymond, His Latest Work in Japan and India*”. Raymond designed a unique installation of photographs and renderings displayed on curved corrugated panels. Fusuma, shoji and a full-size horizontal sliding window were imported from Japan and together with Noémi’s furniture, textiles and rugs were part of the whole ensemble.

He was critical of the American society, characterizing it as mainly materialistic and with wrong consideration regarding beauty and aesthetics: “*They begin with a preconception of what is beautiful rather than with fundamentals and allow beauty to arrive of its own accord.*”²¹³

On the other hand, he praised the Japanese society and the great respect the Japanese held for the architect, considering him an artist:

*“The desire of the Japanese public for a modern environment made it easier for me to create with a freedom in which I was aided by lessons learned from ancient Japanese architecture. Today, the general public with the sense of newly found freedom is willing and even anxious to accept what goes under the name of modern architecture [...]”*²¹⁴

*“I found that Japanese clients, almost as a rule, have respect for the opinion of the artist, be he a painter, a sculptor, an architect, a musician, or a writer and that is why the clients choose and employ him. I often wonder, when I deal with Western clients, about their lack of judgment in thinking that an artist is just a tool and that a client’s own likes and dislikes will result in something of permanent value.”*²¹⁵

On April 22, 1940, Antonin Raymond points in a lecture given at the Japan Institute in New York City, entitled “***The Common Ground of Traditional Japanese and Modern Architecture***”, the following mutual features related to domestic architecture:

1. The most direct and simple solutions to problems (logic of construction and plan)
2. An appreciation for air, light and sunshine (the mobility of the openings in the Japanese house, close contact with nature, correct orientation)

²¹³ Ibid 35, p.54 extract from Antonin Raymond’s “Antonin Raymond-His Work in Japan: 1920-1935, Tokyo: Johan Shoin, 1936, distributed by Architectural Record in the United States; A. and N. Raymond “*Antonin Raymond- Architectural Details*”, Kokusai Kenchiku Kyokai, 1938, published by Antonin Raymond, distributed by Architectural Forum in the United States.

²¹⁴ Ibid 36

²¹⁵ Ibid 35, p.54 extract from Antonin Raymond’s “An Architect’s Memory” (Published in This is Japan, 1962)

3. An appreciation for the space for itself (large openings that create space, organized rooms, special storage rooms to liberate the house of unnecessary objects)
4. An appreciation for the spiritual quality in material (beautiful means elimination, elegance through simplicity and elimination, knowledge and use of local materials, materials that speak to us)
5. An appreciation for calm and serenity.

He ends its lecture with the question whether, based on these principles, modern architecture actually exists:

*“When we look about us today in the United States [1940] with the idea of seeing examples of all that I have stated above as being of real modern architecture, one begins to doubt whether it exists in anything more solid than dreams. Yet a little perseverance in one’s quest will reveal that here and there the seed has germinated and that the grand old prophets have not preached in vain. People both old and young feel the same urge in the direction I have indicated, and before the deluge, before long, there will be an efflorescence of building incorporating in wood and stone and all other materials the beginnings of the new architecture of this country.”*²¹⁶

Through his exhibition, his book (Architectural Details, who was at that time well known in America, was a helpful information for young architects) and his lectures, Raymond *“established himself on the American scene, introducing his concept of the modern architect as a master builder who, inspired by Japan’s vital craft traditions, tapped into the regional variations of the landscape, material and vernacular traditions as a means of fashioning a new kind of contemporary architecture.”*²¹⁷

Raymond’s American career, summing eleven years of practice from 1938 to 1949, began with his **New Hope Studio** which lasted only until 1941. The New Hope experiment was a similar experience to Wright’s Taliesin Farm. It all began when the Raymonds decided to acquire a farm in New Hope, Bucks County, Pennsylvania, with the aim of practicing real farming and architecture side by side. The physical and intellectual environment created after the restoration works was supporting their approach to modern architecture, in which International Style developments synthesized with lessons acquired from Japan’s craft tradition. All these were armoniously combined with American building techniques and regional materials of the eighteenth-century fieldstone farmhouse and barn.

²¹⁶ Ibid 33, p. 298- 304

²¹⁷ Ibid 33, p.48

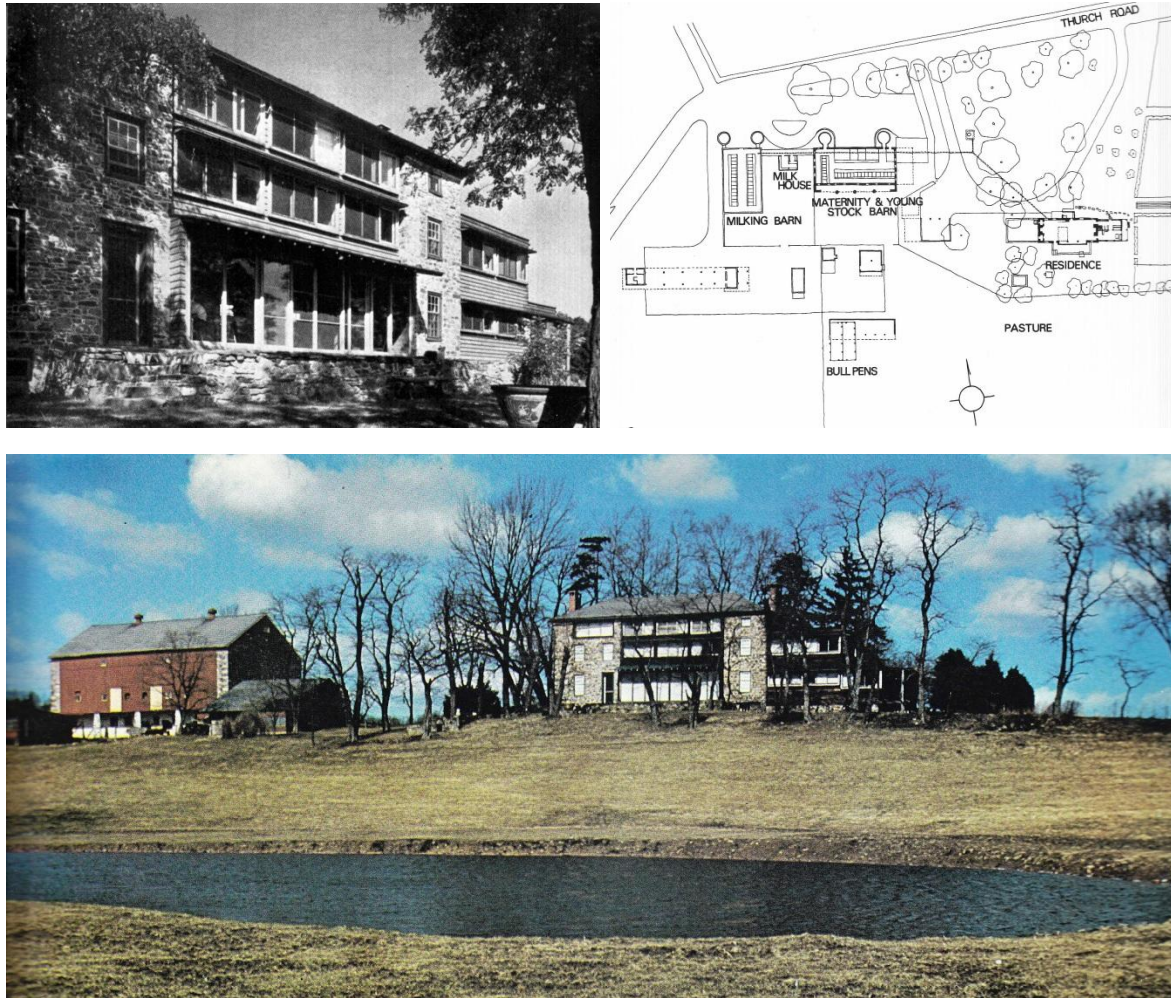


Fig. 254. RAYMONDS NEW HOPE FARM, NEW HOPE, PENNSYLVANIA, 1939-1940, views and plan-
Image source: Antonin Raymond: *Autobiography*, p.176

Together with a selected group of apprentices (young architects including Yoshimura Junzô from their Tokyo office), new house projects were developed in Pennsylvania, New Jersey, New York and Connecticut following this novel direction of always blending the 'old' with the 'new' but taking into account regional, local conditions, habits and needs. In all these designs including the New Hope Farm, Raymond incorporated Japanese traditions (sometimes the 'Fusuma' panels, 'Shôji' screens, or the use of the shifted access 'kimon', adaptations of the 'engawa' = veranda, exterior woden shutters, versions of the 'genkan' = entrance vestibule and most importantly the use of materials in their natural state) with American building techniques and modern principles. Raymond hoped that these imported variations of Japanese elements would become standard components for the Modern American Houses.

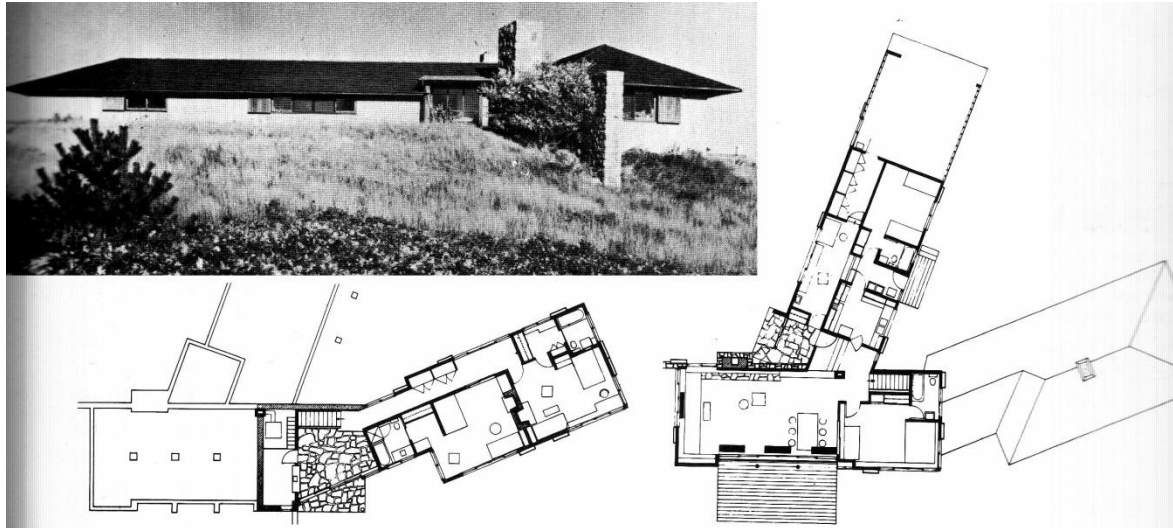


Fig. 255. RAOUL DE CARRERÀ HOUSE, MONTAUK POINT, NEW YORK 1941-1942- Images source: Antonin Raymond: *Autobiography*, p.183

Shortly before America's entry into the Second World War, The New Hope experiment came to an end. Military preparations became number one priority. In this new situation, Raymond moved back to New York and shifted to a successful, large corporate office in New York, from 1941 to 1945, as a member of "**Tuttle, Seelye, Place & Raymond**". The "Wartime associations" partnership was composed of Raymond and the civil engineer Arthur Tuttle (1865-1949), structural engineer Elwyn Seelye (1884-1959) and mechanical engineer Clyde Place (1878-1946), all successful managers of former large-scale projects. The landscape architect James Rose (1913-1991) joined the firm later, in 1941. Their commissions were based on working on a series of United States Army defence contracts (like planning and construction of standardized, prefabricated barracks, staging facilities, developing large scale military installations). They even constructed a series of Japanese-style houses as test bombing targets, a work Raymond was never proud of because they were subsequently used to destroy large areas of Japan and its major cities. In these difficult times, Raymond's only creative refuge remained their New Hope Farm, managed during the war entirely by Noemi. Raymond began to be interested in post-war American housing and the high potential of standardization and prefabrication. He began to design house types that could fit any type of land, a hillside or a sloping site, previously considered nonconventional and expensive for typical 'boxlike house'. Once the War ended, so did the "Tuttle, Seelye, Place & Raymond" office.

In the last period, from 1945 to 1949 Raymond formed a partnership with a Slovak emigrant, the architect **Ladislav Leland Rado**²¹⁸, creating the “Raymond and Rado” office (R&R). This close partnership of R&R lasted for ten years but a more distant (as Raymond reopened the Tokyo office in 1949), formal one, remained active until Raymond’s death in 1976. It was the beginning of a very fruitful partnership, designing a wide range of innovative buildings (residential, commercial industrial, recreational buildings and even parks), combining old and new materials (wood, concrete, glass, aluminium, brick and stone) in a new modern recipe. Among their most outstanding designs we can include the elegant and inexpensive waiting room for the Great River Station, a rectangular structure, modern free plan and overhanging ceiling, built entirely from locally found materials. Their designs appeared in specialized magazines, along with great names of illustrious architects of that time (Erich Mendelsohn or Eliel Saarinen).

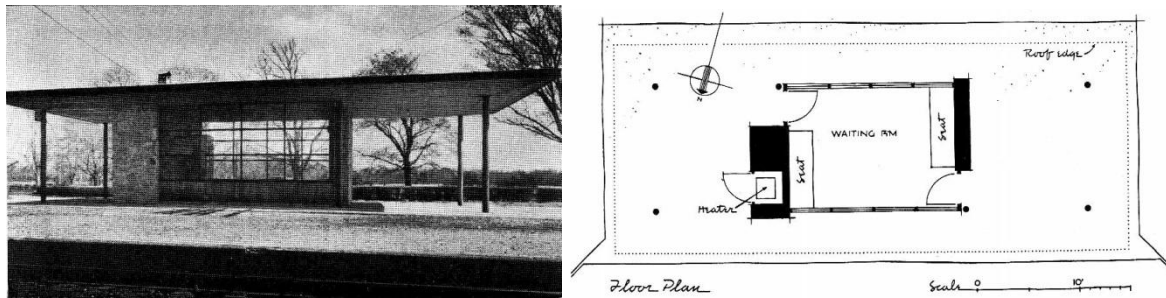


Fig. 256. GREAT RIVER STATION, NEW YORK, 1945- Images source: Antonin Raymond: *Autobiography*, p.190

7.3 RESIGNATION - LASZLO HUDEC’S LIFE AND CAREER AFTER THE FAR EAST EXPERIENCE

Hudec always had an affinity for Italy. Through his close relations with representatives of the Church and missionaries, Protestant and Catholic, not only received notable commissions but offered him opportunities to cultivate his passion for Italian Culture. He even learned Italian, thanks to Benedictine Father Ruffino, with whom he established long and lasting ties. Politics issues were never a source of dispute between him and the Italians established in Shanghai, always

²¹⁸ Ladislav Leland Rado (1909-1993), of Slovak origin, had graduated from the Czech Technical University in Prague in 1932. He was an architect, stage and industrial designer in Brno. He came to United States in 1938 escaping the Nazi terror. He earned a master degree in architecture at the Harvard University in 1940 and worked in Boston designing modern furniture. In 1944 he joined the “Tuttle, Seelye, Place & Raymond” office in New York, as Raymond’s assistant.

maintaining good relations with them. Another proof of Hudec's interest in Italian culture was a study made by him regarding a comparison between Chinese and Italian arched bridges and their origins. This study was published in the fourth number of the Italian cultural periodical in the Far East published in Shanghai, named "Il Marco Polo". In this short study, Hudec showed his gratitude, love and respect for Chinese architectural culture, for those who contributed to the success of his architectural career and, not least, for their skilfulness they always demonstrated while working on his buildings.

After the Second World War ended, a bloody civil war broke out between the communist forces of Mao Ce-tung and Chiang Kaishek's nationalist army, struggling for ruling the country (the politicians formed an alliance against Japan, but eventually turned against each other once the Second World War was over). Since China's future was quite ambiguous and incertitude was floating in the air, Hudec began to plan their departure. He was seen as an enemy in the eyes of the communists since he was rich, he worked for the 'imperialists' as an architect and as the Honorary Consul he represented Hungary, allies of Japan, Chinese people's enemy. After 30 years in Shanghai, he and his family left for Europe and never returned to China. The tragedy and danger they lived during these years put a very deep mark on Hudec's life. In March 1947, the Hudec family settled in Switzerland, where they met his sisters and the family of his sister Jolán for the last time. During the summer, Hudec and his brother-in-law, Dr. István Jánossy, travelled to Rome, where they could visit the archaeological excavations underneath St. Peter's Basilica (aiming the search of Saint Peter's Tomb), an older dream came true, since archaeology was of significant interest to the architect. Hudec became directly involved in the evolution of the excavations, making a complete illustrated list of the discoveries.

Their final destination was America. Hudec, accompanied by his wife and daughter, reached New York on 23 June 1948, and settled in San Francisco. Accommodation was hard. Like Raymond, Hudec was shocked and did not approve the enormous wasteful way of American life. Although materially they were incredible advanced, spiritually they were well below his bellowed Europe. Since there was no hope for them to return to Hungary nor to China, they applied for the American citizenship which they received on 29 November 1951, after the usual investigation ended. The oeuvre of Laszlo Hudec as an architect was suddenly closed, not by his death but by him leaving Shanghai. He designed over sixty buildings in the Chinese metropolis, most of them still standing, well preserved due to the intense programme of rediscovering the city's legacy.

Since he was wise enough to have sent his savings into an account in Switzerland (where Gisela's family was living) before the beginning of the Second World War, he could retire and rest, trying to improve his weak health. During the last years of his life, Hudec focused on old interests, like theology, archaeology.

*"Hudec was only fifty-five when he and his wife settled in California. In the previous decades he had had a fascinating career and during the dangerous years of the war he had also gained diplomatic experience, yet in a period when many of his European colleagues, such as Walter Gropius, Marcel Breuer and Mies van der Rohe, were enjoying major success in America, he decided to withdraw into private life and pursue another course not connected to architecture. His interest was drawn to trends within Protestant theology and the archaeological excavations of ancient Rome."*²¹⁹

He held various lectures related to the subject *"Recent Excavations under St. Peter's Basilica in Rome"*. He was a highly respected person even if his career shifted to a more theoretical one. Beside some short collaboration as a consultant for designing a Lutheran Chapel of Berkeley University (California), he only made drawings for their own use, like the project of their family summer house in Squaw Valley in the California Mountains. The design, a Swiss wooden house style, was very distinct from any previous works he had made. He maintained close ties with his friend Antonín Raymond, although their trajectories ended up totally different since Antonín never gave up being an architect and he was just returning to the Far East. Unfortunately, Laszlo Hudec died from a fatal heart attack on 26 October 1958, ten years after their arrival in America. Since he was always longing to return to his homeland, his ashes were put in the family's crypt in Besztercebánya.

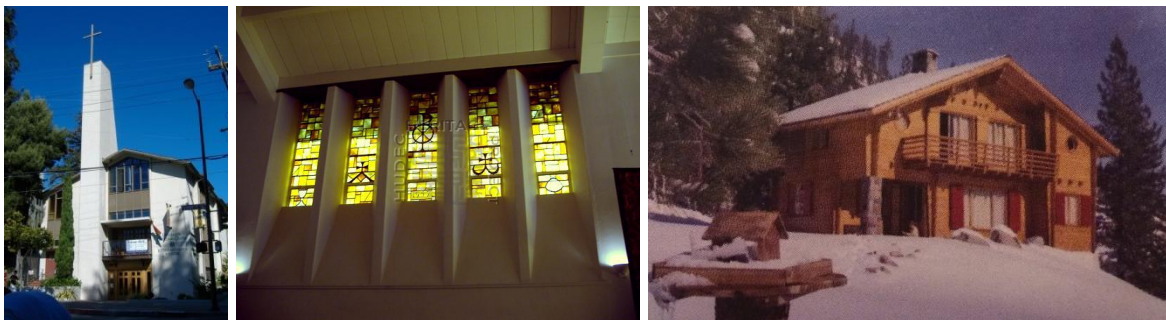


Fig. 257. LUTHERAN CHAPEL OF BERKELEY UNIVERSITY (CALIFORNIA) AND SUMMER HOUSE IN SQUAW VALLEY - Images source: internet <http://www.hudecproject.com> and Luca Poncellini- Júlia Csejdy: *LÁSZLÓ HUDEC. Masters of Architecture*, p. 157

²¹⁹ Ibid 1, p.149

After more than 50 years of silence, forgetfulness and sometimes carelessness, Hudec's built legacy and memory is being rediscovered. In 2008, on the occasion of the 115 anniversary of the birth and 50th anniversary of his death, the Consulate General of Hungary in Shanghai has organized, in association with the Shanghai Urban Planning Administration Bureau, with the support of the Ministry of Culture and Education of Hungary and the College of Architecture and Urban Planning of Tongji University, the "Year of Hudec", to commemorate his life and his architectural work in Shanghai. It was a unique opportunity to rediscover part of Shanghai's cultural heritage. The intense restoration programme, brought back to life Hudec's masterpieces once again, ensuring him his role as a "pioneer of modern architecture in the Far East".

7.4 RAYMOND'S PICK OF CAREER IN TOKYO, AFTER THE II WORLD WAR

After the War was over, nothing could stop Raymond's wish and plan to return to Japan. He was the first artist to return to Occupied Japan with General MacArthur's permission and invitation. He reopened the Tokyo office in 1949, after ensuring it was safe to do so.

During the first half of the 1950s, Raymond's commissions were acquired based on Rado's support from New York. Due to Antonín's wartime activity (designing for military purpose), he gained the respect and trust of the Americans. Rebuilding Japan and Korea seemed a necessity, since they were seen as frontlines against China and Soviet powers.

Once in Tokyo, he was witnessing the painful recovery from the devastation of the war, just like he had experienced before, after the Great Kanto earthquake and its consequences. The task of reconstructing the city appeared gigantic and quite impossible at that time. The foremost necessity was to resolve the problematic issue of providing fuel and electric energy. He succeeded in getting help from American industries that sent experts in hydroelectricity. His first impact is described below:

"It is almost impossible to describe the emotions that filled my heart to overflowing when I sighted the islands and the mainland of Japan from the plane. The beauty of the islands and the seashores and the valleys and the hillsides of Japan from the air was overwhelming and staggered the imagination.[...] Complete devastation met our eyes. For miles around, there was nothing but ruins in great disorder. Instead of the gaily dressed holiday crowds that met us on our arrival in Japan in 1919, there were only ghostly appearances of human

beings seen in the ruins here and there, with ash-grey features, thin and miserable. It is no exaggeration that I was so deeply moved that I could not help crying. It was infinitely worse than I had imagined."²²⁰

His former office and part of the staff were waiting for him:

*"One of the most surprising things to me was that when I arrived in Japan, found that my old office was apparently reorganized and ready to do business under my name. It appeared that the members of the office, when the war was declared, put all the files and documents onto a truck and took them to my summer house in Hayama, where they lay untouched until the end of the war. The remaining members of the organization assured me that they knew that one day I would return, and that was the reason why they took so many pains to preserve everything. There were several who were with me before the war, but some were still missing. Present were Tsuchiya, Kimura, Nakagawa, Amano and Ishikawa, but we had to look for the others. We finally got the most important men together and got busy again."*²²¹

Life in Occupied Japan was rather unusual. Raymond's first priority was to find out the situation of his former designs. Most of the residences were now property of the Army, housing generals and colonels. They redecorated the buildings in their own personal taste, rather cruel than artistically, far away from their original atmosphere. They even destroyed the gardens, on the account that the typical Japanese arrangements looked unsanitary to them.

*"They did great damage not only to the buildings which I designed, but also to many buildings of superior artistic level, many of them very old, situated all over Japan. They meant well, but they certainly were ignorant, unnecessarily destroying things of immense cultural value, such as absolutely irreplaceable ceremonial tea houses or tea rooms..."*²²²

Antonin recalls a characteristic feature of the simple traditional Japanese man, through a story about: *"a Japanese gentleman who was very pleased and flattered by the fact that his purely Japanese house was taken by the Occupation forces to serve as a residence for a prominent American general. He was so pleased that he bragged about it to his friends. One day, he went to the house to pay his respects to the new tenant. To his horror, the whole house, inside and outside, was all painted*

²²⁰ Ibid 36, p. 198-199

²²¹ Ibid 36, p. 202-203

²²² Ibid 36, p. 205

*white, and that drove him almost insane. He set fire to the house the next night and landed in jail.”*²²³

The **Reader's Digest building** from 1951 on the former grounds of the French embassy is Raymond's first remarkable commission after the War, through which he could “*demonstrate the absolute principles of good design to the young and coming generation of Japanese architects*”. Surprisingly, like in 1924, he had the privilege of designing twice on the same site of his former temporary house for Paul Claudel. Despite the surprising modernity and its merits as a “milestone in Japanese architecture”, being the first building in Japan with air conditioning, soundproofing and integrated lighting, it was demolished in 1964 to free the space for a bigger office building. The simplicity and modernity of the layout was remarkable. He introduced a central core plan of the toilets and stairways, freeing the rest of the space, which was closed from the exterior, by curtain walls, glass and louvers to control the light coming in, and unfinished concrete surfaces to the sides (east and west façades). These innovations soon became part of the contemporary Japanese vocabulary. Among other things, some authorities questioned the seismic stability of the relatively bold, double cantilever structure, which was nevertheless been well proven. The design was meant to be “the best that the United States could offer in modern architecture”, although Raymond designed the building, following Japanese guiding principles, such as proper orientation, closeness to nature, simplicity, modesty, economy of material used in their natural state, lightness and elegance, almost transparent and, as a response to Le Corbusier's *modulor* unit, he used the Japanese 3x6 shaku, as an overall module for the entire layout. At first, they asked Frank Lloyd Wright to design the building, but since they did not receive any answer from him within months, they chose the second best architect, which was Raymond (leaving Wright rather indignant).

He was awarded by the Japanese Institute of Architects with a medal for the “*first and best building after the war in Japan*”²²⁴.

Raymond describes in his Autobiography the main reasons why the building was torn down, along with his preoccupation and anger: “*The desire of owners to replace obsolete or obsolescent buildings is understandable enough, but something should be done to preserve at least those buildings that have played formative roles in the development of contemporary architecture*”.²²⁵ Besides natural disasters and

²²³ Ibid 36, p. 205

²²⁴ Ibid 36, p. 219

²²⁵ Ibid 36, p. 221

war destructions, this was probably another reason for the disappearance of most buildings belonging to Raymond.

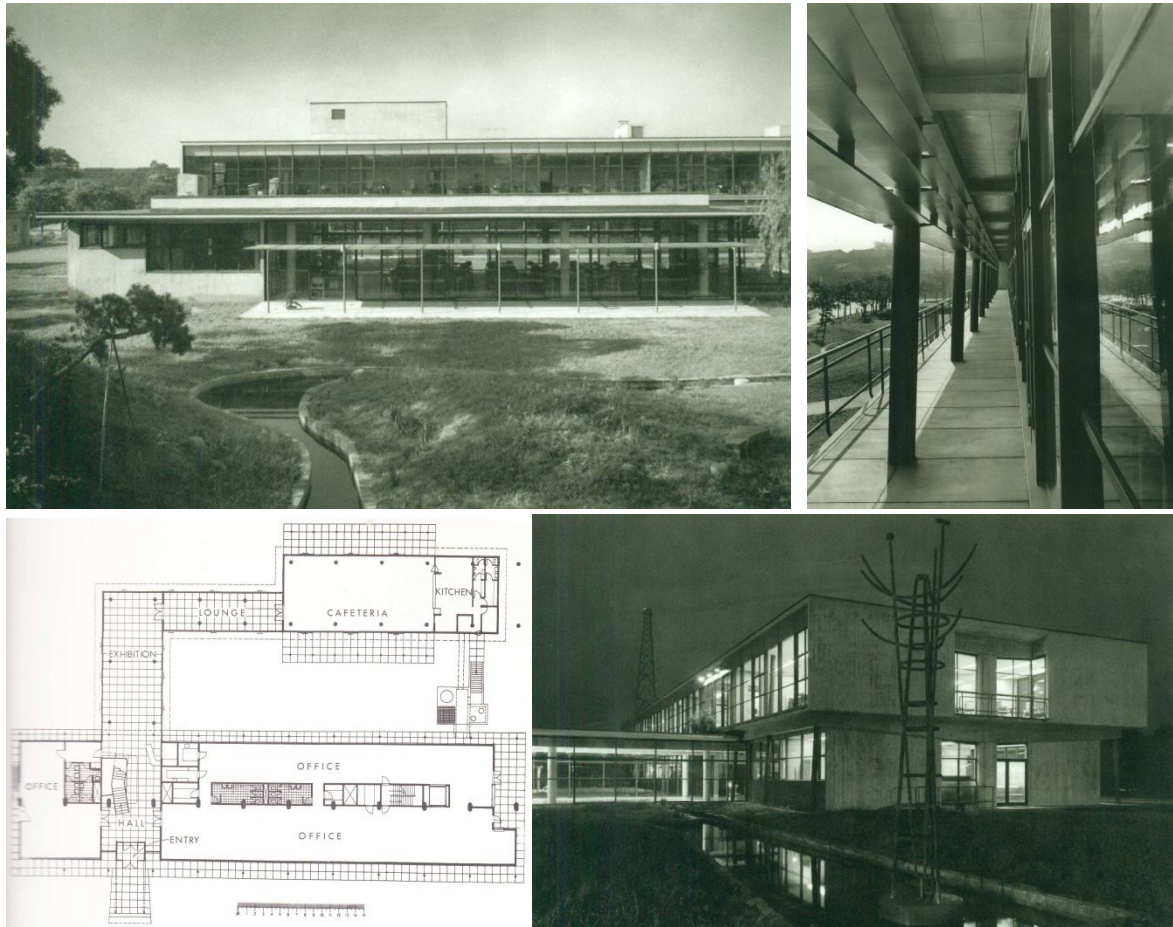


Fig. 258. READER'S DIGEST BUILDING, south garden façade, detail of the balcony's louvers, ground plan and night view- Images sources: *Crafting a modern world, the architecture and design of Antonin and Noemi Raymond*, p.201-202 and Antonin Raymond: *Autobiography*, p.217

The period that followed marks the busiest time in Raymond and Rado's career. Commissions were bursting, like: Embassy Staff Housing for the U.S. State Department (1950-51), Yamaha Hall for the Yamaha Musical Instruments manufacturing company in Ginza, successful for its acoustics (1951), Mikimoto²²⁶ Pearl Shop in Tokyo (1952), The First National City Bank of New York (1952), Camp Zama and Camp Drake for the 8th Army in the Orient who were desperately needing for permanent quarters and modern communication (1951-52) and the Memorial Hall for Yawata Steel Workers' Union from Kyushu (1954).

The necessity of moving Raymond's Headquarter Office was first priority in 1950. Following the former idea of the Karuizawa project (mixing work and living), the Raymonds found a place in Azabu (now, Tokyo's residential Nishi Azabu district), of

²²⁶ Kokichi Mikimoto was the founder of the world-famous cultured pearl industry.

about 600 'tsubo' (21,600 sq. ft. - approximately 2000 sq. m.) for their own office and living quarters. The **Kôgai-Chô Studio** was built between 1950 and 1952, a remarkable architectural achievement: *"I think I succeeded in creating an extremely practical and modern shelter for our activities, using the Japanese technique of round lumber for the trusses and roof purlins, and accomplishing something of true honesty, directness, simplicity and utmost economy, of great importance for the then-impoverished Japan."*²²⁷ The complexity of the studio was due to its combined staff of architects, engineers and designers. Not only did they do the architectural designs but all the engineering too, in order to develop the project *"from inside out as much as possible"*. Raymond insisted on the importance of the details and strict supervision: *"I believe that a real architect should be a master builder and should know the science of building as well or even better than the building contractor. Only in that way can the architect gain the confidence of the workers and explore with them the new possibilities of today's technology."*²²⁸

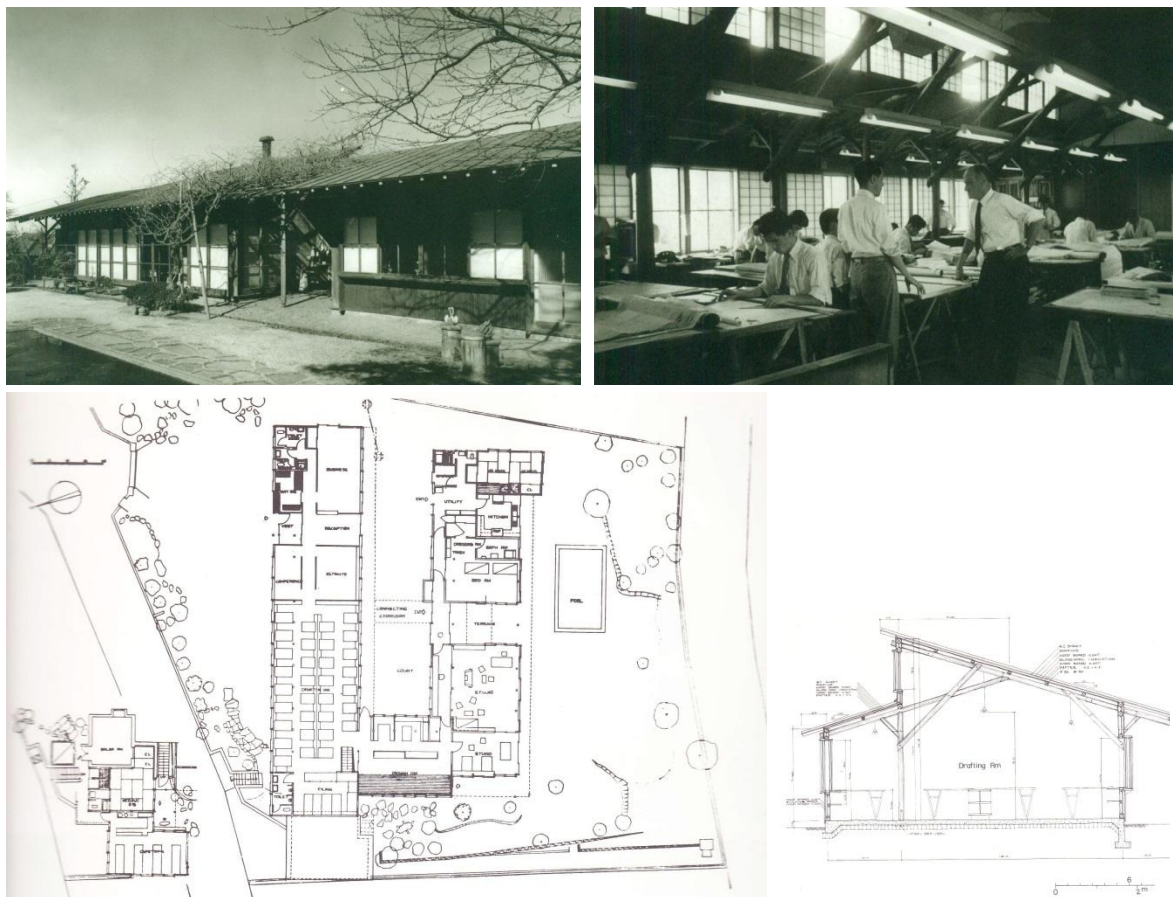


Fig. 259. THE KÔGAI-CHÔ STUDIO, south façade, drafting room and plan - Images sources: *Crafting a modern world, the architecture and design of Antonin and Noemi Raymond*, p.212, 215 and Antonin Raymond: *Autobiography*, p.237-238

²²⁷ Ibid 36, p. 234

²²⁸ Ibid 36, p. 241

The studio was built entirely based on traditional Japanese post-and-lintel technique, using locally found materials. They even integrated in the design the existing walls of the former property. Raymond's years in the USA have left some marks on his way of designing, introducing new features, typical for the 1950's American houses, like the use of outdoor space for activities that were previously considered indoor ones. Thus, the outdoor dining table became their favourite place, similar to a traditional inner garden.



Fig. 260. THE KÔGAI-CHÔ STUDIO, interior dining-room, exterior dining table under wisteria with view of garden and pool- Images sources: *Crafting a modern world, the architecture and design of Antonin and Noemi Raymond*, p.201-202 and Antonin Raymond: *Autobiography*, p.238

After 1955, a normal separation occurred between Raymond and Rado, and they began to work independently. Raymond took over his former office in Tokyo, strictly focused on the designing and handling work in Japan while Rado remained in New York handling commissions in the United States. Relation with the USA still perpetuated through the oeuvre of his former, talented members of the staff, like Yoshimura Junzô, David Leavitt, George Nakashima and others, who continued to further develop Raymond's studio principles of designing according to Japanese traditions, adapted for the American way of life. Some of these projects remained masterpieces of mid-century Americas design.

For the Raymond's studio, the post-war period was a continuation of their previous work on concrete. New experiments were on the way, with the use of folded concrete plates and a continuation of studies and realization using reinterpreted wood structures. A good comparison can be made between his St. Anselm's Church

and Priory in the Meguro district of Tokyo (1952-1956) and his St. Michael Church from Sapporo, Hokkaido (1960-1961).

First of all we must say that the Church of St. Anselm is a particularly moving work. According to Raymond, it was commissioned by Father Hildebrand in 1954, which was Prior of the Benedictine Order in Japan. The Church should have about 500 seats, a Priory dorm, offices, an assembly hall, a library and a kindergarten. All these have to fit on a very difficult small plot, restricted by many regulations.

Raymond works more than two years on the subject, building many models. He tells us that the result was gratifying because the economy was large and the structural system very advanced. The dimensions of the church are 50 x 50 shaku (about 15 x 15 meters) for the cross section and are doubled to 50 x 100 shaku in plan, which gives the building some graceful proportions. The folded slabs creating both walls and ceiling were finished in natural concrete with an unprecedented smoothness through the use of metal-sheet formwork.

In the longitudinal direction, each side of the chapel is a folded wall, zigzag in shape of 6 'sun' '寸' ²²⁹ (about 20 cm) thick. The roof consists of continuous beams of 2.7 'sun' (about 8-9 cm) thick. The section of each beam is of a triangular shape with a hollow inside, more like a "V" positioned upside down. Each portion of the zigzag wall is joined to a beam to form a rigid gate-shaped frame. This frame structure supports the load of the roof and resists the transversal direction efforts caused by earthquakes. The coefficient of seismic resistance required by Japanese Standards is more than 0.2. It had been estimated that the earthquake resistance coefficient for this church building was able to withstand vibrations up to 0.22.

"I - says Raymond- designed the altar and all that belongs to it (that is, the tabernacle, the candlesticks and everything) in an original way made possible only by the excellence of Japanese craftsmen, both in cast iron and cloisonné. Over the altar, from a canopy of concrete, heavily gilded, a crucifix was suspended. The Stations of the Cross were designed by Noémi and executed in black iron and rusty iron, using hands as a symbolic expression of the meaning of each station. The holy-water fountain and the baptistery grille and font were extremely carefully studied and successfully executed. (No mention is made about the beautiful railing crafted in artificial stone) Noémi designed and hand-painted many of the large windows which were supposed to be of stained glass. As there were no funds available for anything so expensive, they were executed in coloured plastics in the hope that they would endure for a time, and the fact that they did not last was a great disappointment to us."

²²⁹ A sun '寸' is a Japanese unit of measurement of 1/10 shaku and 30,30 millimetres.

Even the confessionals were designed by the couple, covering the walls to make them acoustic absorber. *"Father Hildebrand, a truly superior spirit and intellect, encountered adversity in his ambitious quest and became extremely difficult to get along with in our efforts to complete the job and later, in 1964, to change the plan to conform with the new liturgy. Squares of black lines on the east wall behind the altar were superposed by Father Hildebrand during one of my periodical absences abroad, over my original circles (but are put back today), which I had decided upon in the absence of a contemplated fresco. Squares make no sense and are disturbing."* In October 1956, Father H.V. Straelen of the Society of the Verbi Divini (S.V.D.) wrote an article about the church. Among other things he said: *"This church born of prayer is all prayer. In addition she proclaims an important message. She meets modern man. She belongs to our period. Her style has something universal and acceptable for the man of 1956."*²³⁰

The zigzagging walls are interrupted by vertical window openings with interior brackets in order to make the structure more rigid and to modulate the incoming sunlight. When the sun shines, due to the relative South orientation of the wall, near the churchyard, and emphasized by these folded triangle shape walls, a curious dynamic pattern of light and shadow casts upon the concrete surfaces. The rays extend deep, bathing the entire nave. The upper floor has two light galleries emerging from the choir, appearing like floating in a completely unreal atmosphere, but at the same time vivid.

The garden located in the northern region, has almost the classical dimensions of a *karesansui*, with some typical dark stone lanterns and trees of bonsai style. Some of the other units of the building open in this *wa-yo* (a style blending Japanese and Western motifs) courtyard, especially the library, workshops and the new bedrooms.

To reduce the massive impression of the overall concrete volume, the façade was composed by alternating exposed concrete plates with ones painted ochre red. The railing of the gallery is made of artificial stone, highly polished. Dark red and black paint was used also for decorating the back side of the gallery's slab, including geometrical patterns on the floor.



Fig. 261. ST. ANSELM CHURCH, exterior view, alternating red and natural concrete- Image source: internet <http://tokyo.catholic.jp/wp-content/themes/catholic-tokyo/img/diocese/church/meguro1s.jpg>

²³⁰ Ibid 36, p. 259

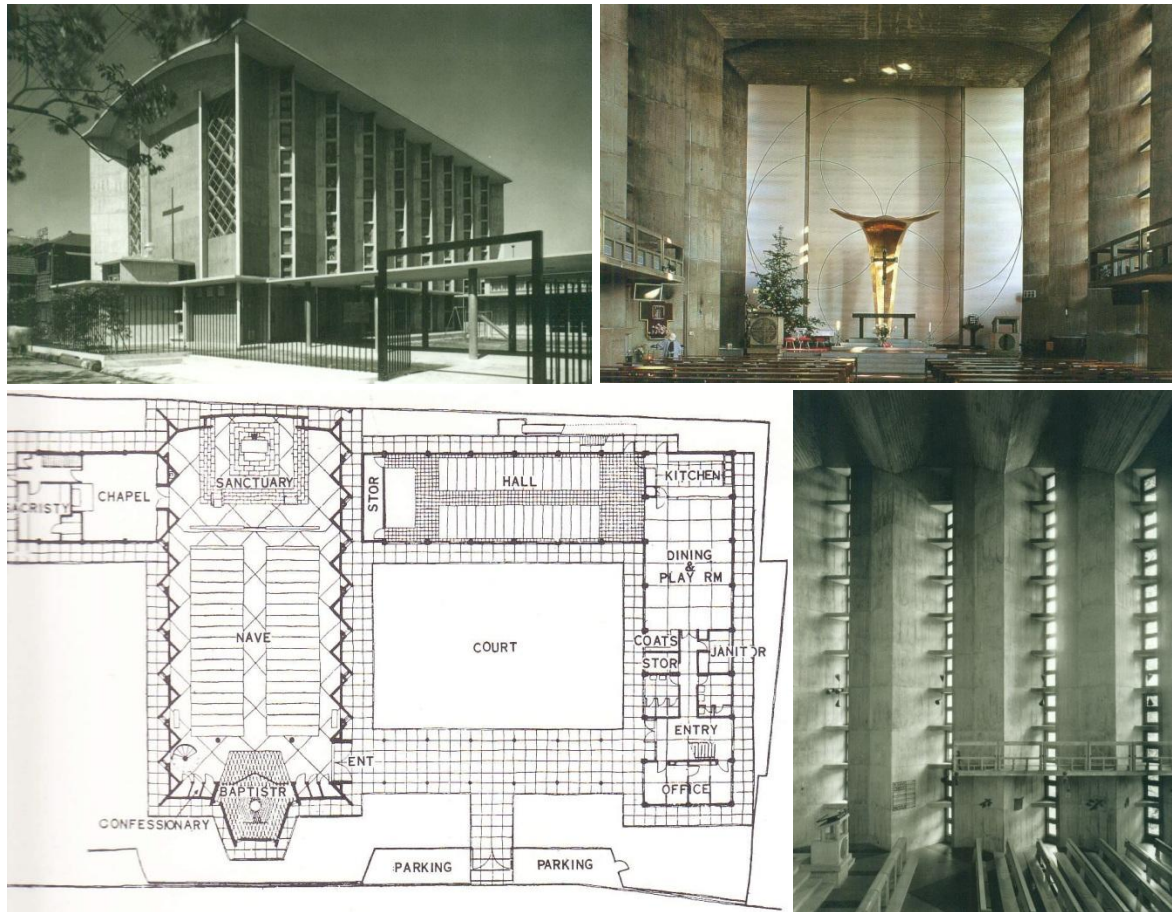


Fig. 262. ST. ANSELM CHURCH, exterior and interior views and plan- Images sources: *Crafting a modern world, the architecture and design of Antonin and Noemi Raymond*, p.227-229 and Antonin Raymond: *Autobiography*, p.260

However, in the work of St. Michael church in Sapporo (1961), the *gasshō zukuri* technique is used. The glasses are decorated with paper drawn by Noémi Pernessin, miming the tradition *shōji*. Usually, they represent two concentric circles in black and white. The timbers that Raymond left exposed were polished with straw and sand, but otherwise did not have any treatment (just like in his Karuizawa summer house and St. Paul's church). The unions were sometimes very complex with these cylindrical beams, such as when three were joined together. Interestingly, in these and in other works of churches, he also uses brick which is a much more alien material, although less so in Sapporo due to the American influence in the 19th century.



Fig. 263. ST. MICHAEL CHURCH, interior view of the wood structure- Image source: internet



Fig. 264. ST. MICHAEL CHURCH, exterior entrance view and detail of Noemi's glass paper decoration- Images source: internet <http://10plus1.jp/photo-archives/147/album.php?c=3&i=0>

Churches were part of Raymond's struggle to reinterpret traditional church forms and functions in modern terms. After 1957 they designed churches all over Japan: *"from Kyushu to Hokkaido, for Catholics, Protestants and even one for Buddhists"*²³¹.

He continued his experimentation with folded concrete plates throughout the 1950s in his design for the **Gunma Music Centre** (1955-1961) from Takasaki, a town north of Tokyo. Planned for 2000 seats, the Centre is, at the same time, a symphony concert hall, a ballet theatre, a stage for conventional dramas, a theatre for the traditional Kabuki of Japan (a revolving stage located in the centre of the stage) and a cinema equipped for wide-screen movies. Similar to St. Anselm structure, the music centre had 11 V-shaped folded concrete slabs organized in a continuous sculptural rhythmic pattern, seen both in the exterior and interior. In order to stabilize the lateral movement of the front and rear walls, four concrete beams were proportionately spaced in the longitudinal direction throughout the building. This apparently random composition produces spectacular acoustics and resonating effects while the performers were playing their music. On the rear portion of the main auditorium Raymond designed two wings to house a dressing room and a small auditorium for 150 people. The V- shape structure was also maintained for the two wings, in order to create continuity in form and structure. The sculptural staircase is adding dynamism to the whole composition.

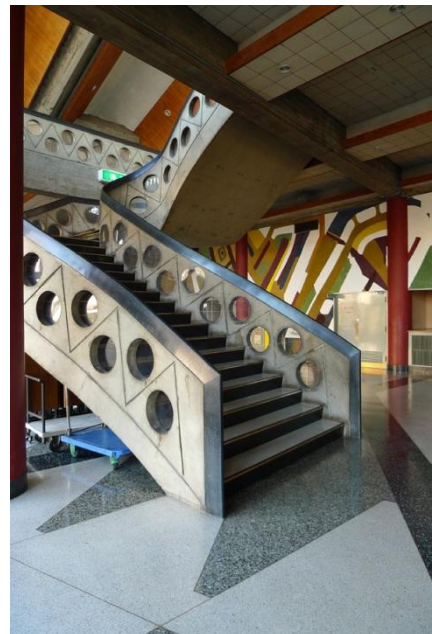


Fig. 265. GUNMA MUSIC CENTRE, interior stair- Image source: internet

²³¹ Ibid 36, p. 262

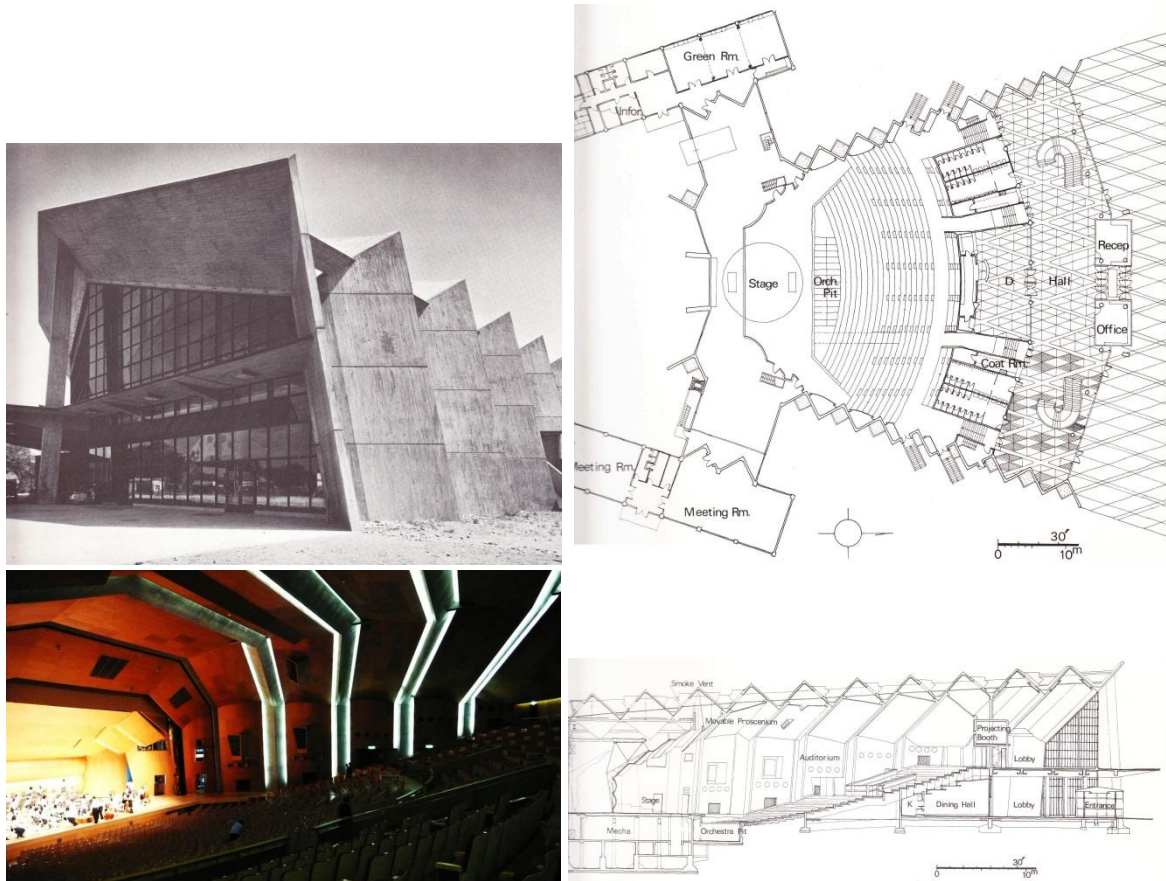


Fig. 266. GUNMA MUSIC CENTRE, interior stair- Image source: internet <http://d.hatena.ne.jp/ida-10/20091003/p1> and Antonin Raymond: *Autobiography*, p.290, 297

In the design of **Nanzan University** (1962-1964) Raymond creates a complex in harmony with the environment, organized asymmetrically along a central road. The building seems to grow from the soil, like vegetation: *"Instead of an oppressive static design -that is, one depending on symmetry around an axis -the very nature of the ground dictated "asymmetry" and variety of levels, snug to the ground and seemingly growing out of it like the vegetation, attached to the ground as by roots [...] Asymmetry and dynamism are characteristic of all ancient Japanese arts ... and I believe that I was faithful to this tradition, especially in the site planning..."*²³². To further sustain this idea, for the exterior south windowless walls he created a checkerboard pattern using the concrete formwork on which he applied metalwork to obtain an interesting play of light and shadow.

²³² Ibid 36, p. 278, 283

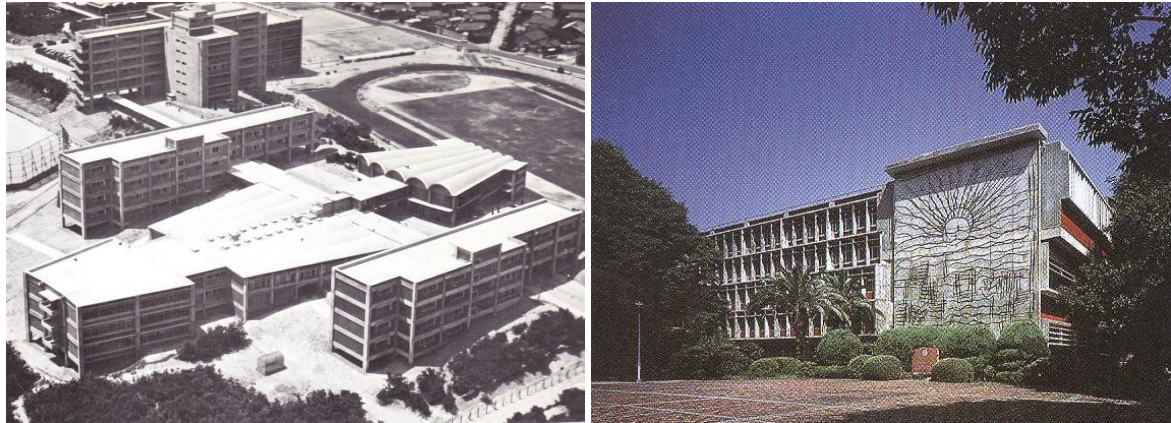


Fig. 267. NANZAN UNIVERSITY CAMPUS, aerial view and classroom building- Image source: Antonin Raymond: *Autobiography*, p.281 and *Crafting a modern world, the architecture and design of Antonin and Noemi Raymond*, p.74

At least, in the **Divine World Seminary Chapel** (1962-1966), near the Nanzan campus, Raymond fully exploited the plastic capacity of the concrete. Now the former “V” has turned round, in the form of four radial shells that creates the wall and the ceiling. The central point was the bell tower, composed of two interlocking concrete shells in such a way that the divine light could come in through vertical slots on each side, and be diffused against the curved back wall. With these experiments in forms, he demonstrated that concrete can be both international and regional, but most of all traditional and modern.



Fig. 268. DIVINE WORLD SEMINARY CHAPEL, aerial view- Image source: Antonin Raymond: *Autobiography*, p.267

Nowadays, concrete became integrated part of Japanese Modernist Architecture and are seen as “typical Japanese”. Few know that it’s origin dated back in time, in Raymond’s unique approach.

Exposed concrete surfaces were perfectly polished and waterproofed, not covered with white tiles, as most contemporaries were doing. Similar to Hudec, which, in the final period of his career turned toward modern forms, Raymond always covered the surfaces with coloured tiles. The main reason could be the Chinese taste for colour and rich materials as compared to Japan's preference for simplicity and naturalness.

Although Raymond's extensive work remained little known outside Japan where he was named "father of Modern Architecture in Japan", his influence was borderless. His disciple protégées, former employees, developed projects based on their early work experience in Raymond's studio (before and after the War), spread all over the world, gaining international recognition. The influence he mostly had on his disciples was due to his accomplishments in concrete. In Kenzo Tange's Hiroshima Peace Memorial (1949-1956) where the Reader's Digest was seen as a source of inspiration, he further developed techniques previously implemented by Raymond, creating a concrete structure based on traditional wood post-and-beam constructions. Raymond had a very good impression about Tange and his work, which he truly admired:

"Tange is truly an artist and understands the Japanese past, as well as all the arts. He is a good writer. He lectured at Harvard. His work is extremely interesting, but he also is definitely a victim and an inspirator of the brutalities. His idea is that the Japanese architects have to get away from the Japanese tradition-tradition in the way the American or European architects understand it. He once told me that I can afford to do things Japanese but that he cannot. He must do things Japanese, and in order to create in a modern spirit and creative spirit, he has to create a new tradition."

"I do not agree that tradition is something new. I believe that tradition is a treasure of knowledge collected through the ages and the past. I argued with him that there never was in the history of Japan good architecture of monumental scale, that the human scale of structures was an extremely healthy, natural link of design to the age long tradition of aiming for the natural, simple, economical and direct, as manifested in the Shinto shrines, all the folk-art forms and all that was integrated with and within them."

"I argued that the later Japanese architecture became untrue to the principles guiding their best periods, becoming heavy and complicated and ponderous in its efforts to negate and counter the conception of simplicity, naturalness and

economy of means and that Corbusier's monumental creations should not be allowed to influence the work of the young in a detrimental way."

*"I objected to designing from outside in, facade design, resulting in waste of matter and lack of function-following fashion only: heavy cornices, heavy balconies, 'piloti' and, later, under American influence, manufactured curtain walls, stainless steel, aluminium and all the other trappings of commercialism."*²³³

All this was discussed in a broadcast interview from 1953 between Tange and Raymond.

Other names in Raymond's history are those of Albert Kahn, Ozenfant, Stravinsky, Prokofiev and Walther Gropius. As an American citizen, Raymond became a member of the American Institute of Architects in 1952 and in 1956 he was awarded the Medal of Honour of the Association of New York. He received honours from various governments, including the Third Order of Merit of the Rising Sun and an honorary lifetime inscription in the Japanese Institute of Architects.

In 1973 he retires and returns to America where he dies on October 25, 1976 in New Hope (Philadelphia), in the farm-studio built during World War II. Even today, Raymond Architectural Design Office continues to practice in Tokyo, as being one of the most prestigious architectural office in the country.

²³³ Ibid 36, p.250

8

CONCLUSIONS

8.1 SUMMARY AND CONCLUSIONS

8.2 HUDEC AND RAYMOND'S CONTRIBUTION TO THE MAKING OF MODERN ARCHITECTURE IN EASTERN ASIA

CHAPTER 8 CONCLUSIONS

8.1 SUMMARY AND CONCLUSIONS

Architecture is a direct reflection of culture, always changing in order to fit the necessities of the period. Chinese society underwent unexpected changes, along the late 19th century and early 20th, marked by the invasions of the Western powers, First and Second World Wars, rebellions, old regimes' collapses and the founding of New China in 1949. As compared to China, Japan was facing constant earthquake issues, in addition to the ones already mentioned (for example, Raymond's major challenge was to develop his designs to be earthquake resistant).

“Architecture primarily is a social art, closely related to the needs of the people. Each age has its own social requirements. The architect must know the desires and demands of today's individual, in today's complex social structure, before he can design successfully.”²³⁴

The constant mixture between “new and old” was the main feature of contemporary Eastern Asia, Chinese and Japanese architecture. Referring to the “new”, unprecedented types of architecture appeared: consulates, churches (missionaries of all kinds), schools (for example the special schools for girls), banks (western and local), hospitals, new type of residences (private and multi-storey blocks), industrial complexes (factories), gas stations and entertainment functions (like cinemas, theatres, ball-rooms, cabarets, department stores) etc. For all these building types, “new” materials (iron, steel, cement) and construction techniques, methods and equipment had to be used and invented (reinforced concrete or steel structures), a substantial shift from the typical Chinese and Japanese traditional wooden structures and manual labour. Although this change forced the local

²³⁴ Ibid 36, p.296

builders to adapt to these new modern requirements, they succeeded and, in most of the cases, they ended up surpassing westerners. Raymond particularly preferred to work with locals, due to their meticulousness, patience and attention to details. Referring to the “old”, Raymond and Noémi were the ones who searched their inspiration in Japanese traditions, and by this I do not mean a simple act of copying old forms, but rather a more profound search, getting to know the traditions, roots and ways of thinking: naturalness, simplicity, honesty, economy and functionality.

Although the two architects (Antonín Raymond and László Hudec) were having similar origin and formation, their path of life drove them both far away, in the Far East. China and Japan, apparently alike, ended having quite different influence on the two. The local environment mixed with their personalities, way of thinking and stylistic preferences left a definite mark on their architecture. Close similitudes were found between the two when Hudec approached Modern Architecture in his late period. There is no concrete evidence proving that the friendship between the two architects (which started in the 1930s) was influential in defining their architectural style.

Hudec ‘went with the flow’, his stylistic preferences and each phase in his design career, correspond with the ones Shanghai was going through. He followed the local trend. He stood out and earned local and international recognition mainly in his last period, when Modern Architecture became his last stylistic choice. Hudec’s approach of such a diverse palette of architectural styles was a reflection of Shanghai’s International character, due to the city’s multinational environment. Being such an expert in dealing with historical styles, he could easily adapt his designs to commissions coming from a high diversity of clients, each one with personal stylistic preference. Historical knowledge and this skill to adapt easily to a certain demanded style, is a common feature for architects who have studied at the Royal Technical University of Budapest.

On the other side, Raymond was acting totally different. He used modern style since the very beginning of his private office. His aim was to find the perfect balance between modern and local traditions.

When Chinese Revival became a trend in the 1930s among young Chinese architects, trained in western Universities, Hudec was not trying to introduce these local forms of architecture in his designs and neither used them as a source of inspiration. None of his projects use Chinese Revival motifs and elements. Even when designing for his local clients, the only possible link with their past was the internal organization of the main functions, the high number of rooms, each one

used for special purpose as in the past (in some of these, sometimes typical Chinese decorations motifs appear- just to satisfy the client wishes).

Yes, Hudec was and still is loved by Shanghai's citizens. After he left China in 1947, his once famous-name was almost forgotten until 2008 when, the General Hungarian Consulate in Shanghai and local government launched the "Year of Hudec". He was recently voted a "Shanghai Symbol" by millions Chinese and was the only foreigner among a galaxy of Chinese celebrities. His buildings have survived through hard times and were all restored and given suitable functions (most of them are still used for their original function, a very beneficial thing for their historical preservation), due to the intense program of rediscovering the city's heritage. Although he was not the first one to introduce modern style to the East, but when he did, the quality of his designs (almost incomparable to that of his contemporaries) was the main characteristic that ensured him the role of "pioneer of modern architecture in the Far East".

Antonin Raymond was a privileged figure which embodied through his life and work, the fusion between Occident and Japan. He knew perfectly that what we call today the "Forgotten Japan", the unitary assembling, resulted after a long evolution of own culture due to secular isolation. At the same time he assisted and definitely contributed to the adaptation of this culture to the modern world. Nevertheless Japan reached, thanks to him and many others, the proper basis for opening to the world. To paraphrase, using Emperor's Hirohito words, drawn from Buddhist sutras, uttered during the signing of the Japanese surrender- in the language of the Imperial Court that only a few understood: *"We are determined to suffer the insufferable and endure the unendurable to pave the future way of the Great Peace"*.

Or as Kenzaburô Ôe remarked, citing the famous legend of *Genji*, the "*yamato damashi*", a Japanese soul must flourish only after the learning and the knowledge. Perhaps now it is lost, but before it disappears entirely between mists of time, we would be happy to give it a moment of glory in the work of Antonín Raymond; it is the "*moment that precedes the glory*".

8.2 HUDEC AND RAYMOND'S CONTRIBUTION TO THE MAKING OF MODERN ARCHITECTURE IN EASTERN ASIA

Hudec and Raymond are called pioneers of modern architecture because they were among the first western architects who came in eastern Asia (in a completely different cultural context as their native one), developed as modern architects and managed to guide, transform and implement a new way of thinking and designing. They had the luck of being in the right place at the right time.

Once in Japan, far away from his native Europe, Raymond had to adapt his way of thinking with the way of design. So he tried to define what he considered to be the principles of a true modern architecture, everything based on the synthesis between his own pre-Japan experience and what he had learned since his arrival in Tokyo- space, structure and philosophy of Japanese traditional architecture.

After that period characterized by absorbing everything linked to western trends, a new one emerged, where the new generation of architects became more and more conscious of the true value of Japanese assets and started to develop the principles of the new modern architecture that best suited Japan. Antonin Raymond, found himself in a relationship with Japan that offered him the best conditions for developing his principles: "honesty", "simplicity", "economy", "directness", "functionality" and "naturalness". Nature goes hand in hand with beauty, and beauty, in the traditional Japanese houses, was to be found in pure simplicity. It was only after years of experience and observation of the Japanese houses, he realized the easiest way to achieve beauty in architectural design: *"It is through increased simplicity and elimination that the man of taste finds elegance."*²³⁵

Raymond managed to combine western and Japanese traditional architecture through the use of tatami as a proportion module for the entire house. Although among his residences there are few that have only a single traditional tatami room, the rest of the house follow the same proportions of the tatami used like a grid in order to obtain the area of the different functions.

The projects presented herein, belong mainly to Raymond's first period of practice in Japan, because they reveal the formative aspect of his architectural approach, appropriately supporting the Thesis' objective of discovering the making of the Modern Architecture. The projects he made after the beginning of the Second World War, during his stay in America and after his return to Japan, are a

²³⁵ Ibid 33, p.302

continuation of his previous knowledge and thoroughgoing study. Although in my opinion the pre-war projects are more important for his development, the later ones, belonging to his mature period as modernist, are the ones remembered in the history of modern architecture.

Hudec's modernism lies in his architectural ability and complexity, as a man always ready to change his life drastically when confronted by dire events or facing necessity. He gained architectural experience in Shanghai (not as the leader of the architectural movements but always prepared to follow and to adhere to new trends and styles if his clients were wishing for, constantly adapting to the fashion and introducing latest western technologies in the Far East), diplomatic experience during the Second World War (providing humanitarian aid, helping his compatriots and Jews from the Nazis' terrors) and teaching experience in America (giving lectures on archaeological themes).

As seen on Shanghai's map displaying the location of his main buildings (annex 3), his designs were spread all over the city, no matter the function, the location or client. Thus, he developed his office as being more accessible and friendly to anyone. His portfolio was embracing a vast area of diverse architectural forms and building types, covering a large functional palette. Following his business interest (the same one that drew most of the foreign architects to become involved in the construction of the city between the 1920s and 30s), he was always alternating between "old" and "new" according to his commissions.

Hudec was not as avant-garde as the trend-setters European contemporaries, who were concerned about reforming and creating new guide lines in architectural design. But, thanks to his dexterity in articulating Modern functions, spaces and shapes with the world's most advanced technologies, he became one of the leading architects of the fashion in Shanghai, enjoying local and international recognition through his designs that deeply reflected the city's growth and cultural character in the constant changing Chinese society.

- 9.1 BOOKS AND ARTICLES
- 9.2 INTERNET SOURCES (STYLE, CHRONOLOGICAL DATA, EVENTS, PHOTOS)
- 9.3 WIKIPEDIA FILES
- 9.4 DOCUMENTARIES AND FILMS

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APPENDIX

- 10.1 ANNEX 1 – LÁSZLÓ HUDEC, AUTOBIOGRAPHY
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CHAPTER 10 APPENDIX

10.1 ANNEX 1 – LÁSZLÓ HUDEC, AUTOBIOGRAPHY

*“My Autobiography
By László Ede Hudec
1941
Shanghai*

I was born in Besztercebánya in Zólyom County on 8 January 1893. I am the son of the master builder György Hugyecz and the Kassa Lutheran minister's daughter Paula Skultéty of Alsólehota. All of my paternal and maternal ancestors were Ágosta Lutherans. My paternal ancestors were millers and farmers in Cserény and Alsómiccsinye located southeast of Besztercebánya. My maternal ancestors were all Lutheran ministers traceable to Severin Skultéty of Alsólehota, who was born in Alsólehota in Zólyom County in 1565. He was a reknown Lutheran preacher and writer who defended religious freedom in the Diet. I attended primary and secondary school in Besztercebánya, where I also received my high school diploma.

In 1910 I enrolled in the department of architecture at the Hungarian Royal Joseph Technical University in Budapest. I received my diploma in June 1914.

In 1914, at the outbreak of the war, I enlisted as a trainee in the 1st Defense Field Artillery Regiment. They transferred me to the 16th Defense Infantry Regiment in Besztercebánya. Upon completing the reserve officers training, I was ordered to Miskolc where, on 30 December 1914, I passed the reserve officer exam.

BATTLEFRONT

I went out to the Russian battlefield in February 1915 with my battalion on the march and joined my regiment as a cadet designate. My regiment was stationed north of Forlice. My commander was Colonel Mestic. I participated in the March attacks as a platoon leader. Toward the end of April 1915 I was ordered to serve General Dezső Molnár of Péterfalva with the 77th Infantry Brigade commandship. If I recall correctly, that is when they transferred me to the 9th Infantry Regiment Unit (commanded by Lieutenant Colonel

Jankovich). I was posted as Orderly Officer (fahrender Ordonanz-Offizier). But due to my civilian training (civil engineer diploma), I performed the duties of Engineer Officer for Brigade Staff Officer Captain Aladár Melzer.

On 1 May 1915 I was appointed flag-bearer.

During our advance my duties included assisting the staff officer with preparing situation reports and accompanying maps, in addition to handling the brigade's technical matters. This required daily local surveillance, so every day I sought out the brigade's first firing line and often advanced with them. After I learned Polish (I already knew Slovak and spoke fluent German), I often was the liaison officer with the neighbouring German empire brigade or division commandership. Further information regarding my service at the brigade can be furnished by Lieutenant Colonel Jankovich, Commander of the 9th Regiment; Captain Némethy, Regiment Aide-de-Camp; Major László Juhász (later Lieutenant Colonel, Commander of the 16th Infantry Regiment); Lieutenant Colonel Nikolich, Commander of the 11th Regiment (later Lieutenant General and Under-Secretary of the Defense Ministry); First Lieutenant Zoltán Kozma, Regiment Aid-de-Camp (Lieutenant Colonel since 1935); gallant Infantry Captain Árpád Sipos, former orderly officer of the Army's Chief Commander.

On 2 June 1915, during our advance, I was decorated with a minor silver medal of courage. The 39th Infantry Division (Lieutenant General Hadfy and Chief of Staff staff Lieutenant Colonel Balassa), whose unit included the 77th Infantry Brigade, advanced until Brest-Litovsk. The division marched from here to Lemberg.

*In September 1915, the division was taken to the Stripa River, and we headed south in military formation from Burkanow to **Kotussow**-Zarvanica. The formation marched along the hill-line on the eastern side of the Stripa. There was entrenched warfare here. My main responsibility in the building of positions was to provide expert leadership in the construction of steel concrete posts for machine guns and searchlights. At night, I similarly managed the construction of machine gun posts for the advanced outposts. Before we finished building our positions, this period of tranquillity ceased on 11 October 1915 with a sudden Russian attack. This highly violent attack was accomplished with superior force and broke our line of defense early in the morning at a 4-kilometer section of the 11th and 9th Regiments. Moreover, the Russians also seized elevation 382 which overlooked the section of the Stripa Valley where our division was located. At this time, I was serving temporary duty at the division's commandership because one of the staff officers, Captain Sipos, was on leave, and the other staff officer unexpectedly had to be transported to hospital for typhoid fever. General Molnár, who was standing in for the division commander, summoned me from the brigade commandership since my previous assignments familiarized me well with the terrain, the front, and all of its communication trenches, back lines, and advance posts. Being an architect, I also could draw maps quickly. In the afternoon of the break-through, Sir Major von Majevac from the division commandership arrived to investigate the breakthrough and to ascertain the situation.*

MILITARY FEAT WORTHY OF MENTION

I escorted Sir Major von Majevac from the division commandership. I also received orders from Lieutenant Colonel Balassa, division Chief of Staff, to go to elevation 382, if at all possible, in order to ascertain the circumstances of the break-through and to determine our own troop or Russian troop presence there. All communications with the 9th and 11th Regiments had been cut off, and it was impossible to form a clear picture of the situation. I led Sir Major von Majevac to the base of elevation 382. At this time, certain companies of the 57th Imperial and Royal Regiment – a division reserve – were developing into counter-attack formation in order to close the gap and advance to point 382. One company mistook their direction in the valley and, caught in heavy artillery and machine gun flank fire, were in danger of annihilation. Noticing this, I ran across the valley. After reaching the company, I stepped in for the wounded company commander and led them across a barren area toward elevation 382. Thus, we succeeded in stopping the other recoiling companies of the 57th Imperial and Royal Regiment. Because I knew the terrain as well as the palm of my hand, this company of the 57th Regiment was able to advance within close range of the Russians by way of the communication trenches and back lines. We suffered very few casualties and drove back the Russians who were lost in the labyrinth of trenches. Unfortunately, our biggest achievement was that point 382 was occupied partly by us and partly by the Russians. Our entrenchments were 30 steps apart and hooked in clasp-like manner. I surveyed the situation, returned via the same route, and conveyed my report to Sir Major von Majevac who was joined later by Captain Molnár and Orderly Officer Cavalry First Lieutenant Sándor Stranyavsky (Chairman of Parliament and retired Minister of Agriculture after 1938) who also witnessed the event.

On the orders of Captain Molnár, I stayed at the base of hill 382 to assist the ranking officer of the dismounted cavalry and other troops that arrived on time in setting up a second line of defense. At night when I returned to the division commandership Staff Officer Sir Major von Majevac shook my hand and said, "I am deeply grateful for your actions, you have behaved in exemplary fashion." This acknowledgement caused me much pleasure, and I thought the matter to be done with without attributing to it special importance, this being merely one episode of the fulfilment of my duties. For this reason, I was especially surprised when one day at the end of autumn Commander of Army Corps Sir Arz under the escort of Sir Major von Majevac arrived at the division commandership and, accompanied by a speech, presented me with a major silver medal of courage in front of all present officers and division reserves. He informed me of his order to recommend my promotion to lieutenant. I have attached as Appendix 1 the copy of extraordinary promotion request number Op.No.438/10 of 15 October 1915, which I received later. His Excellency Sándor Stranyavsky offered to attest to the above said at any time.

In the beginning of winter 1915 I received two weeks vacation. After my vacation I was transferred to the unit of the 20th Infantry Regiment, and I joined the regiment located northeast of Luzk in Wolhinia. Here I was posted to the 82nd Brigade commandership, whose commander later became Sir Captain Molnár, at this time temporary commander of the 44th Division. At the 82nd Brigade commandership I worked alongside Staff Officer Captain Béla Hedry (currently a retired Field Marshal) as engineer officer, the same post I held in the 77th Brigade. During this time I devised new steel concrete posts for machine guns and cannons, and I led their construction at the front. Moreover, since the trench posts led through marshland thus making it impossible to dig trenches and underground shelters, I built anti-barrage shelters using tracks from the existing railroad line. Regiments neighboring our division often borrowed me to build them similar arrangements. After I

fulfilled my duties, I joined my regiment again in April. At this time Sir Captain Molnár accorded me praise in brigade order 1022 written on 3 May 1916, the copy of which I have attached in Appendix 2. My regimental commander was Lieutenant-Colonel Bugsch. I joined the regiment's 11th Company, located at the railroad crossing and including the advanced officer field outpost. I was often their commander. Inasmuch as we succeeded in repelling the Russians' attacks, I was luckier than many of my fellow-soldiers who were slaughtered or taken prisoner during Russian surprise attacks on the field outpost. Besides such outpost skirmishes, there was extraordinary calm on this front until the beginning of June, when the Russians broke through the front south of us at the level of Luck and rapidly pressed westward.

CAPTIVITY

On 6 June 1916 our division received orders to retreat toward the northwest. We had to leave behind our entrenchments that we had so diligently built lest we fall into Russian hands. From the morning of 6 June we marched for 24 hours straight until 7 June, when after a half-hour break I received orders to find out if the enemy was advancing and if so, with what force and in which direction. The terrain was grassland, marshland, and later forest. Our maps of this region were quite unreliable. For this reason, the choice fell on me, as I was the sole officer among the pure Hungarian regiment who spoke the native population's language. In addition to Polish, I also learned the region's language of Ukrainian. I chose 20 of my most reliable men, and so that we could cross the stream, I took with me wood, which we used to build light bridges. At the first town I recruited a Ukrainian guide who was of great assistance to us in the maze of streams and marshland. Advancing in the direction given by the order, I did not come upon any enemy, and neither did my patrols dispatched toward the right and left wings. Around 11 o'clock we stumbled upon a Russian caravan and ammunition carts escorted by Cossacks. We quickly retreated to the woods. It was clear that we reached the enemy's flank, and now we did our best to return to our firing line the same way we came. Unfortunately, the Cossacks detected us and the shooting began. This prevented us from going through the grasslands, so we attempted to return in the northwestward direction through the marshland and woods only. We almost succeeded with the few patrols I had left, for the other patrols, collapsing in exhaustion, fell behind. As I had mentioned, we marched nonstop for 24 hours the day before with little rest. We played hide-and-seek with the Cossacks who, joined by more Cossack patrols, chased us. We were about halfway to our entrenchments when we had to cross a small clearing to reach the shelter of another woods. That is when the advancing Cossacks attacked from all sides and knocked us down. I collapsed due to a strike on the head.

In Appendix 3 I am attaching a copy of Sir Lieutenant-Colonel Rugsch's letter of 26 June 1916 to my father in which he reports my disappearance. (The original letter must have been misplaced among my father's letters, but the official copy is sure to be located in the 20th Regiment's archives.) From here, after the Cossacks robbed us and, in fact, even wanted to pull my gold tooth, they led us to be bound, then interrogated. It is there that when I refused to tell them my regiment's number, they laughed and pointed to the number 20 on my cap. Since I was exhausted and my head was bleeding, I was held in the field hospital for a while. Later, they transported me to Kiev (they immediately separated me from my remaining men), where many thousand captive officers had been gathered.

From here they took me to Moscow, then they placed me along with fifty others in two houses in the city of Makariw in Kostromo province. Approximately two months later they directed us to Habarovsk in Siberia. We arrived in Habarovsk four or five weeks later. There they placed us in an officer's prisoner-of-war camp with approximately 3000 people. From here, in the course of the spring, they transported me approximately 20 kilometers north to a prisoner-of-war camp in Krasznaja-Riecka where there were approximately 250-300 officers in each and every camp. The names of my captive mates with whom I shared a room:

ALADÁR BARTAKOVICH, imperial and royal reservist lieutenant of the 66th regiment, currently municipal prosecutor of Ungvár,

SÁNDOR SPECK, reservist First Lieutenant of the same regiment, currently citizen of Ungvár,

GÉZA BORBÁS, Lieutenant of the same regiment, currently border police captain, moreover Dr. REZSŐ BART, reservist Lieutenant,

Dr. IMRE SZELEI, reservist Lieutenant,

PÁZMÁNY, reservist First Lieutenant.

During my captivity I studied the English and French languages as well as art history.

In the summer of 1917 I contracted typhoid fever and lay ill in the prisoner-of-war hospital. In December 1917 I returned to the prisoner-of-war camp. At this time as a result of a fall I fractured my leg. It turned out that I broke it in three places, and one of the fractures began in the ankle. Considering the severity of the fracture, they transported me to the Russian military hospital in Habarovsk, where I was treated. As a result of the fact that following therapy my weakened right leg became shorter causing me to limp severely, I was declared an invalid.

In Appendices 4 and 5 I have attached the photocopy of the medicolegal reports of the prisoner-of-war hospital's head physician and the Russian military hospital's head physician. The documents are dated 3 May 1918.

In May 1918 they took me up on the Danish Red Cross's invalid train, which was then departing. Imperial and royal Captain GYÖRGY PETRICHEVICH (currently Colonel, Knight of the Order of Maria Theresa, address at the Office of the Maria Theresa Order, Budapest, Castle) was my captive mate in the hospital and on the train. This train advanced with great difficulty due to the shifting state of war between the retreating Reds and the advancing troops of Admiral Kolcak. The train was held up for weeks in Petrowski-Zavod, and when news arrived that the invalids would be placed in the Berezowka prisoner-of-war camp and there is no hope of our getting home, I decided that I would escape and try to break through toward the east.

ESCAPE

I prepared my escape thus: After becoming acquainted with the leader of the Petrowski-Zavod railroad division engineer Sienkiewicz, a Polish man, I took his advice and letter of recommendation and travelled to the neighboring railroad division in Hilok, where there was a dire need for engineers. The Polish engineer's letter of recommendation was on my behalf, my name stated as Wladislaw Georgevic Hugyecz invalid prisoner-of-war. That is to say, he was unwilling to enter a different name so that in case I was caught, he would not be in an uncomfortable position because of writing any falsehoods. He brought it to my understanding, however, that if I am clever, Hilok will be the first step toward my freedom.

There I will move around freely and will be able to completely prepare my further escape. Let me note that while I resided at the Russian prisoner-of-war hospital, I learned to speak Russian fluently and could also write the language, although I did speak with a heavy Polish accent. This posed no problem, however, because an extremely large number of Poles lived and worked in Russia and Siberia. In Hilok they immediately hired me to work in the railroad division office, first for external work in leading the repair of bridges and tracks. This job met with great difficulty precisely because of my weak and lame right leg. Thus, I soon found myself in the central office where I took over direction of the construction of unfinished round-houses and water towers. My prisoner-of-war status was known only to certain high-ranking officials, whom I asked not to reveal it. They all treated me kindly as a colleague and valued my work, which was of help to them due to the lack of engineers. I used this time first, to save money from my wages, and second, to obtain a false passport. I washed it and had my name inscribed in it, since my photo railroad identity card and free pass that I received through my employment had my own name on them. I left the previous owner's birthplace of Mittau unaltered. Other papers and documents that I had received from various official assignments, including wage booklets, had my own name on them, and I collected them so that they would support the false passport. Of course, my prisoner-of-war status was not mentioned in any of these railroad papers.

*During this time I maintained contact with my mates who were unloaded from the invalid train to the Berezowka prisoner-of-war camp. In fact, once, dressed in Russian railroad uniform, I even visited them to discuss an escape plan with Captain György Petrechevich, who readily offered to substantiate all of this. Reckoning with the possibility that the invalid train might be allowed to pass through, I also maintained contact in Irkutak with the Danish consulate, who was in charge of defending the Hungarian prisoners-of-war. Regarding this I am attaching in Appendix 6 a photocopy of the 7 September 1918 letter of the Danish Consulate in Irkutak. In September, in the midst of preparations to escape, Czech legions appeared at the Hilok station searching for prisoners-of-war at large. The Czechs either executed them or forced those with Czech and Slovak names to join the legion. Even though my preparations were not finished, and I was waiting for my previously requested free pass to Harbin which had already reached the railroad management, I gave everything up and thought it better advised to depart eastward immediately. As is evident in the Danish consulate's letter, I had missed the opportunity to go west. After an adventurous trip, during which on more than one occasion I was in danger of being discovered and shot, in early October 1918 I arrived in Harbin thanks to the numerous documents that supported my passport. Here, at the Chinese eastern railroad management owned by the Russians – who, under the leadership of General **Affansiew**, also had jurisdiction in the railroad zone – and after much formality, my existing false passport was replaced with a frontier pass with which I could travel to China and Japan. They kept my internal Russian passport for their archives.*

I have attached in Appendix 7 a photocopy of my frontier pass issued on 31 October 1918.

SHANGHAI

I arrived in SHANGHAI in early November 1918. I reported to the Russian consulate, which belonged to the White government of Vladivostok, on 3 November 1918 because the pass was issued only for travel to China and Japan, and in the event of further travel I would have had to replace it again with an external passport. It was my intention to work here to

earn money and be able to get home. The Russian Deputy Consul rewrote my name from Cyrillic to Latin letter by letter, and thus the spelling of my name became “Hudec” instead of Hügyecz. The photocopy of the back of the pass confirms this. It is an interesting turn of fate that thus I returned to the spelling my family had used until 1890. I kept this spelling in Shanghai, and after having become known by this name, I requested during my repatriation proceedings to keep this spelling. Soon after, the 11 November 1918 ceasefire presented me with a new situation, for the English put the German civilian population – who until this time had been free – in concentration camps and confiscated their fortunes. Under these circumstances, I thought it better to stick with my Russian identity for a while, until things settled down.

In November of 1918 I received employment at the firm of an American architect, R.A. Curry, as a draftsman. A few months later I became office manager, and later my employer took me on as his associate architect. At this time Shanghai was undergoing its first development boom, and our office became the busiest in Shanghai. Our projects included schools, private homes, apartment buildings, offices and commercial buildings; several of our proposals were award winners. Among these, the eight-story Shanghai American Club building was the most interesting. Given the dire economic situation in Hungary and the extreme difficulties of everyday life, and given my steady living in Shanghai, where I was becoming well-known as an architect, I decided to remain in Shanghai on a permanent basis. Following the collapse of the Austro-Hungarian Monarchy, I had no consular protection in Shanghai and was completely at a loss as to how to maintain my citizenship. The Hungarian Government did not charge the Dutch Consulate with protecting Hungarian subjects until much later, in 1923. Since I had no documents whatsoever to establish my identity, I attempted to have my parents, at home in Besztercebánya, secure a passport for me. But given the postwar conditions and the infrequent communications by ship (there was no postal service via Siberia), my parents were unable to send me a passport.

In 1921, due to my father’s sudden death, I had to travel home quickly and needed a passport urgently. Since I had been a resident of Besztercebánya, I turned to the Shanghai Czechoslovak consulate – which so far I had avoided – for a passport. Since I was by then well-known in Shanghai due to my work, the consulate immediately provided me a temporary passport. Upon my return home, I learned that the Czech state had sued to confiscate my father’s estate on political grounds, and had frozen his assets by court order. My father’s estate was represented in the suit by three lawyers retained by my family: Oszkár Petrogalli, a friend of my father’s and leader of the Hungarian community of Czechoslovakia, who has since died; his associate Dr. Béla Bothár, who is today Chief Judge of the Court of Appeals in Budapest, and is willing to provide information; and Dr. Ede Ripelly. At that stage of the lawsuit, the lawyers advised me not to change my citizenship. That same year I returned to Shanghai.

In summer of 1922 I married Gizella, the daughter of Carl Theodor Meyer, a German businessman from an old Lutheran trading family from Bremen. My wife’s mother was of English descent, a Tisdall from the Carrickfergus branch, as shown in the family tree in Attachment 20. My wife was born in Shanghai and educated at the Kaiserin Augusta School in Potsdam.

In January 1925 I founded my own architectural firm. My work was extremely wide-ranging and my clients included not only the members of the international expatriate community,

but also members of the Chinese National Government, which took power in 1927. Among my projects from this era was the Country Hospital (1925).

Attachment 8 is a description of this project in a Shanghai newspaper, together with my photograph.

In 1927 and 1928, I travelled home and again went to Budapest, but both trips were short ones because my business in Shanghai did not permit me to be away for long periods.

During these visits I took steps toward my repatriation.

In late March of 1929, the Dutch Consulate of Shanghai, which since 1923 had been temporarily charged with the protection of local Hungarians, informed me that further to my petition, the Minister of the Interior of the Royal Hungarian Government had approved my repatriation into the Hungarian State, and called upon me to take an oath of citizenship, which I did immediately, on March 29, 1929. The Certificate of Repatriation was dated June 22, 1928, and its serial number is 36029/1928/II. This means it took nine months for the document to travel from Budapest to the Royal Hungarian Embassy at The Hague, to the Dutch Foreign Ministry, to the Dutch Embassy in China, and finally via the Dutch Consulate in Shanghai to me. The Certificate of Repatriation is attached as Attachment 1. After I took my oath of Hungarian citizenship, I immediately returned my passport to the Czechoslovak Consulate, and also informed the Dutch Consulate of this action. The Dutch Consulate provided me with a temporary Hungarian passport, since they were not authorized to issue permanent Hungarian passports. At this time, Baron Antal Radvánszky – younger brother of Baron Albert Radvánszky, President of the Hungarian House of Magnates, a family friend and an admirer of my father - took the initiative to have me named as Honorary Consul of Hungary in Shanghai. I have attached the correspondence between Baron Antal Radvánszky and Grof Sándor Khuen-Héderváry (the permanent Deputy of the Foreign Minister of the Royal Government of Hungary). This correspondence consists of Attachment 9: a photocopy of Grof Sándor Khuen-Héderváry's letter to Baron Antal Radvánszky, dated March 6, 1929; and Attachment 10: a copy of Baron Antal Radvánszky's response, whose original can be found in the archives of the Foreign Ministry, together with a copy of the above letter.

Nothing became of the plan to name me as Honorary Consul, partly due to the lack of cooperation (detailed below) by the Czechoslovak authorities, and partly because the Hungarian government had no economic treaty with China. In his letter, Baron Antal Radvánszky makes mention of my prominent position and stable financial situation, and vouches for my reliability in other respects. He was well acquainted with my father and my family. He also writes a few lines referring to a characterization of me by General Molnár based on my activities in battle – a characterization I had not been aware of.

Shortly thereafter, the Czechoslovak Consulate informed me that it continues to consider me a Czechoslovak citizen until such time as the Czechoslovak state should revoke my citizenship. But this revocation cannot take place as long as the lawsuit to confiscate my father's estate (in which I was named as one of the affected parties) is still pending. The Czechoslovak Consulate also informed the Dutch Consulate of this decision – and this step by the Czechoslovaks had a major impact on me. In Shanghai, the Consulates – which in that international city were the highest governing authorities – had a longstanding agreement among themselves that they would not recognize any citizen as their own if another government had not yet revoked that individual's citizenship. The reason for this agreement was to prevent abuses by the citizens of various nationalities, who enjoyed ex territorialis rights in this international city: the agreement would prevent a citizen from

fleeing from the jurisdiction of one consular court and seeking protection from another consular court. I used my Hungarian passport for my travels until the Fall of 1929, when at the request of the Dutch consulate I had to relinquish it, since the Czechoslovak Consul declared that the Czechoslovak state continues to require my Czechoslovak citizenship. I did not let the matter rest, and tried to obtain my release from Czechoslovak citizenship with the help of assistants in Slovakia, but to no avail, due to the ongoing suit concerning my father's estate. On more than one occasion, the Czechoslovak Consul in Shanghai gave me to understand that if I would cease my activities to renounce my Czechoslovak citizenship, then the lawsuit – which was politically motivated – would be quickly and (for me) favorably resolved. But what happened was that the Czechoslovak state auctioned off the last of my father's properties that it could get its hands on.

In 1930, one of my sons, for health reasons, urgently had to leave the tropical climate of Shanghai and travel to Europe. Since I could not obtain a Hungarian passport, I had no choice but to turn again to the Czechoslovak consulate to obtain passports for my family. In 1931, when I too had to travel to Europe, I again had no choice but to request a passport from the Czechoslovak Consulate. In Hungary, I was informed that I had not lost my Hungarian citizenship, but that I should make every effort to relinquish my Czechoslovak citizenship within ten years of my oath of citizenship. I never ceased to try to obtain this relinquishment, but the Czechoslovak Consulate in Shanghai repeatedly informed me that as long as the lawsuit is not resolved in a final manner at all levels of the court system, there would be no hope of resolving my citizenship issue. Since the lawsuit involved several million Czech crowns, our family lawyer at the time, Dr. Ede Ripelly, kept on filing appeals on our behalf. Under these conditions, I was in difficult straits, because in Shanghai my Hungarian identity was well-known, and when some of my bigger projects were completed, the local press would write that the architect was a Czechoslovak citizen of Hungarian nationality. Thus, the refusal of the Czech authorities to let me relinquish my citizenship contributed to a kind of "irredentist" propaganda. The Czechoslovak Consulate recognized this, and often created unpleasant scenes for me. Finally, in September 1938, the Munich Agreement and the related territorial changes freed me from my Czechoslovak citizenship and passport. At that point, the Czechoslovak Consulate could bring no more objections to my relinquishment. I immediately presented myself at the Dutch Consulate, temporarily charged with representing Hungary, and asked that I be recognized as a Hungarian citizen and be issued a Hungarian passport. The Dutch Consulate temporarily added me to their records as a Hungarian citizen, but stated that since more than 10 years had passed since my Certificate of Repatriation and oath of citizenship, they could not issue my passport; they referred my petition to the Ministry of the Interior of the Royal Hungarian government.

At this point, I applied to the Dutch consulate to receive the Károly csapatkereszt , having learned from the Hungarian newspapers that these requests must be submitted by December 31, 1938.

In 1939, I travelled to Europe and arrived in Hungary in March, where I turned to the Foreign Ministry and to the Chief of Police in the matter of my passport. I learned that my petition and related documentation, submitted to the Dutch Consulate in October 1938, had not yet arrived to the Foreign Ministry, nor could they be found at either the Hungarian Embassy at the Hague or the Dutch Embassy in the Hague. Upon my return to Shanghai, the Royal Hungarian Embassy in Tokyo issued me a temporary passport.

In fall of 1940, the Hungarian Embassy in Tokyo received the Hungarian Interior Ministry's decision whereby my Hungarian citizenship was found to be in order, and giving permission to issue me a permanent passport. My passport number is K.A. 34/1940, and its date of renewal is December 9, 1940, that number is K.A. 111, and it is valid until November 25, 1925. My new Certificate of Repatriation, numbered 37,177/940., was sent to Shanghai on January 4, 1941, by diplomatic post, but has not yet arrived. For this reason, I have not yet been able to submit my petition for membership in the Order of Vitéz – the issue of my citizenship, due to the circumstances described above, could not be resolved.

My Own Architecture Firm: 1925 to the present. This is most interesting period of my architectural work in Shanghai. It was during this time that I designed the first "tallest" building in the Far East, a 22-story building on Shanghai's marshy ground. See Attachment 11, China Press newspaper, issue of November 5, 1931. I was also charged with designing and constructing the city's largest theatre, the 2500-seat Grand Theatre. In addition to these major projects, I designed several hundred buildings and supervised their construction. Attachment 18, a certifying document of the International City Council, lists a few of my major projects built in its jurisdiction, which is the city's international district. I was also active in the city's French district, as well as the Chinese areas attached to the city. At the completion of some of these projects, they were featured in various national architectural journals. To illustrate, I have attached seven such special issues. These journal issues include:

In North America:

- *Architectural Forum*, December 1928 issue
- *Modern Hospital*, April 1927 issue. See Attachment 12 for a copy of this special issue.

In Germany:

- *Der Baumeister* (Munich), May 1935 issue and later issues. See Attachment 13 for one of these issues, which mentions that I am a Hungarian architect. (The Germans, however, claimed me as one of their own, writing that I have a German education, which is of course not true.
- *Deutsche Bergwerkszeitung*

In France:

- *L'Architecture d'Aujourd'hui*, July 1934 and October 1938 issues

In Spain and Latin America:

- *Obras Madrid*, December 1935 issue featuring the Grand Theatre – See Attachment 14 for a copy.
- *Viviendas Madrid*, January 1936 issue

In England:

- *The Ideal Cinema*, January 1935 issue
- *Hotel Review*, July 1935 issue
- *The British Brick Builder*, March 1937 issue and other issues

In Japan:

- *Kokusai Kentiko*, December 1938, January 1939 and August 1940 issues. See Attachment 15 for one of these copies.

In Hungary:

- *Tér és forma*, April 1939 issue, which article includes a short biography. See Attachment 16 for a copy.

London's Royal Institute of British Architects announced, to my great honour as an architect, that its committee voted to include the plans and drawings of my Grand Cinema project as part of their permanent exhibition.

My projects included not only theatres, movie houses, hotels, hospitals and office buildings; my clients included a number of churches of different denominations. My design was chosen for the project to build Shanghai's German Lutheran church. I also built the churches for the Methodist and for the Chinese Catholic congregations. Although I am Lutheran myself, I am the chief architect for the local province of the Jesuit Order, and have built a number of schools for the Jesuits and for the Sisters of the Sacred Heart.

PERSONAL/FINANCIAL/FAMILY DATA:

With respect to my personal life: I am a member a various clubs, as befits the social life of an international city such as Shanghai, including: the German "Garten Klub," the American Club, the British "Hungjao Golf Club" and "Race Club," as well as the French "Cercle Sportif Francais." I am not, have never been, nor do I plan ever to be a member of any secret association or society, or of any freemason organization. I have never been the object of any judicial or criminal investigation.

With respect to my financial situation: I own my own architectural firm. I am the owner of one house and one rental property. I have two sons and a daughter. They are students at the local German Reichsgimnasium.

My older son will soon graduate; my younger son has two years to go; and my daughter is in the sixth grade.

With respect to my family: I have four living sisters, all of whom live in Hungary.

Mrs. Ödön Gerstner, wife of the art teacher at the Deaf-Mute School in Vac.

Mrs. János Bally, wife of a Major (ret.) of the Hungarian Army

Mrs. István Jánossy, wife of a teacher at the Lutheran High School of Budapest

Ms. Magda Hugyec, high school teacher.

With respect to my wife's family: the husband of my wife's only sister, Ludwig Streil, a Lieutenant Colonel in the German Reichswehr, was killed in battle in May 1939 in Belgium, while serving as the captain of a Bavarian infantry regiment.

The following individuals (in addition to those mentioned earlier in this biography) may serve as character references for me:

– Baron Albert Radvánszky, President of the House of Magnates

– vitéz Árpád Sipos, Infantry General (ret.), deputy Chief of Staff of the Hungarian Army in 1936

– Gyula Waelder, architectural engineer, Rector and Professor of the Budapest Technical University, Member of the Hungarian Parliament

– vitéz Gyula Klaniczay, Director of the National Children's Defense League

– vitéz Sándor Barsy, police counsellor, head of the passport division at Hungary's Police Headquarters

– György Ghika, Ambassador of the Royal Hungarian Government in Washington; former Ambassador in Tokyo, who is able to provide character references as well as information on my life and work in the Far East



– Dr. József Vecseklőy, municipal notary, who at the time of this writing is spending some time in Shanghai following a U.S. study tour.




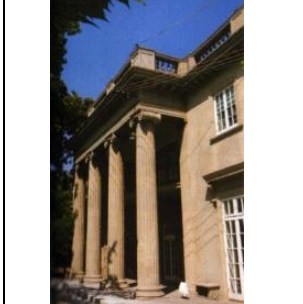


Furthermore, since February 1940 I am serving as the President of the Shanghai Hungarian Association. See Attachment 17 for a photocopy of correspondence from György Ghika, former Ambassador to Japan, now Ambassador of the Royal Hungarian Government in Washington, D.C.








NOTE with respect to biographical data enumerated above: The dates pertaining to the battles and wartime captivities are based partly on battlefield diaries in my possession, and partly on my recollection. Given the many years that have passed since then, it is possible that some of these dates are inaccurate.








*Shanghai, February 14, 1941”
(signature)*




10.2 ANNEX 2 – LÁSZLÓ HUDEC, LIST OF BUILDINGS









LÁSZLÓ HUDEC – LIST OF BUILDINGS						
	DATE	CLIENT/ PROJECT	LOCATION	CONDITION	STRUCTURE	PICTURE
UNIVERSITY YEARS						
1	1911	IONIAN –STYLE TEMPLE AND ANCIENT TRIUMPHAL ARCH		Unrealised plan		
2	1913	CHURCH , GERMAN MASSING AND PLAN, HUNGARIAN DETAILS		Unrealised plan		
3	1914	THE ARCHITECT’S HOUSE, VILLAGE SCHOOL, DANCE HALL AND HOTEL	BREZNÓBÁNYA (implementation of designs with his father)	Unrealised plan		
4	1913-1914	VIHNYE CHAPEL	VIHNYE	Existent	Stone and wood structure	
5	1914	SELMECBÁNYA CHAPEL FOR BANSKA STIAVNICA				
6	1914	OSSARIUM ON THE BATTLEFIELD		Unrealised plan-competition design		






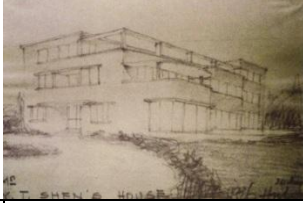
MILITARY SERVICE, CAPTIVITY						
7	1916	VOLHÍNIA CHAPEL	VOLHÍNIA- south of Brest- Litovsk	Destroyed	Wood structure	
IN ROWLAND CURRY'S OFFICE						
8	1919- 1926	INTERNATIONAL SAVINGS SOCIETY BANK (ISS)	SHANGHAI- 7 Avenue Edouard VII/ Nanking Road	Existent		
9	1919- 1920	CHINESE-AMERICAN BANK	SHANGHAI- Nanking Road	Existent		
10	1919- 1920	KATZ RESIDENCE	SHANGHAI- 457 Shan Xi Road	Existent		
11	1919- 1920	BEUDIN RESIDENCE	SHANGHAI – 50 Fenyang Road	Existent- adapted (now the Ambrosia Japanese Restaurant)		
12	1919- 1920	9 HOUSES FOR ISS	SHANGHAI- Route Potter	Existent		
13	1919- 1920	22 RESIDENTIAL HOUSES FOR ISS	SHANGHAI- Rue Ratard – Avenue Joffre (now 852- 892 Julu Road)	Existent		
14	1919?- 1920	COMERCIAL PRESS "MACHINE SHOP"				
15	1919?- 1921	HOUSE FOR TUCKER		Existent		

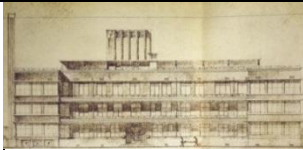




16	1919-1921	HOUSE FOR HUCKENDORFF	SHANGHAI- 1415 Avenue Joffre	Existent		
17	1919-1921	HOUSE FOR MERRIMAN		Existent		
18	1919?-1922	MADIER RESIDENCE	SHANGHAI- 79 Fenyang Road	Existent (now Shanghai Arts & Crafts Museum)		
19	1921-1922	MCTYEIRE SCHOOL FOR GIRLS (Southern Methodist Church)	SHANGHAI - Hangkow Road (now 155 Jiangsu Road)	Existent	brick-and-wood structure	
20	1922	SHANGHAI BANKERS ASSOCIATION HEADQUARTERS		Unrealised plan		
21	1922-1924	AMERICAN CLUB	SHANGHAI- 209 Foochow Road (now Fuzhou Road 209)	Existent	Reinforced concrete structure with brick filling walls	
22	1922-1926	HUDEC'S OWN HOUSE	SHANGHAI- 17 Luzerne Road	Existent		
23	?	HOUSE FOR HOENKE	SHANGHAI - Luzerne Road			
24	1923?-1924	HOUSE FOR JESPERSEN		Existent		
25	1924	WATER TOWER	SHANGHAI			
IN HIS OWN OFFICE FROM DECEMBER 1924						
26	1923-1926	COUNTRY HOSPITAL	SHANGHAI- Great Western Road 17 (now West Yan'an Road 211 & Wulumuqi Road)	Existent (now Huadong Hospital)		
27	1924-1926	NORMANDIE APARTMENTS RESIDENTIAL BLOCK	SHANGHAI- 1552 Avenue Joffre & Xingguo Road (now 1836-1858 Middle Huaihai Road & 439 Wukang Road)	Existent	Frame structure	

28	1925-1926	PAULUN HOSPITAL	SHANGHAI-415 Burkill Road (now Fenyang Road 415)	Seriously destroyed		
29	1924-1927	ESTRELLA APARTMENTS FOR CHINA REALTY CO.	SHANGHAI- on the corner of Avenue Joffre (today's Huaihai Road) and Rue des Soeurs (now Ruijin No. 1 Road).	existent		
30	1925-1927	HOUSE FOR K. S. LIEU				
31	1925-1926	CATHOLIC COUNTRY CHURCH (CHAPAI CEMETERY CHAPEL)	SHANGHAI- Rubicon Road (now Gate 6, No. 1115 Hami Road)	Existent-restored		
32	1925-1928	MARGARET WILLIAMSON HOSPITAL	SHANGHAI- St. Catherine Road (419 Fangxie Road)	Existent		
33	1926-1927	TANNERY PLANT		Existent		
34	1926-1928	JOINT SAVINGS SOCIETY HEADQUARTERS	SHANGHAI- corner of Sechuen and Hankow Roads (now 261 Middle Sichuan Road)	Existent-restored		
35	1926-1931	MOORE MEMORIAL CHURCH (Southern Methodist Church)	SHANGHAI- on the corner of 316 Tibet Road & Hankow Road (now 316 Middle Xizang Road & Hankou Road)	Existent-restored	Reinforced Concrete structure	
36	1927-1928	HONISBERG GARAGE	SHANGHAI- on the corner of Burkill Road and Park Road	Demolished	Reinforced Concrete	
37	1927-1931	LIU JISHENG AND CHEN DINGZHEN HOUSE EXTENTION	SHANGHAI- on 681 Rue Ratard (now 675 Julu Lu Road)	Existent		

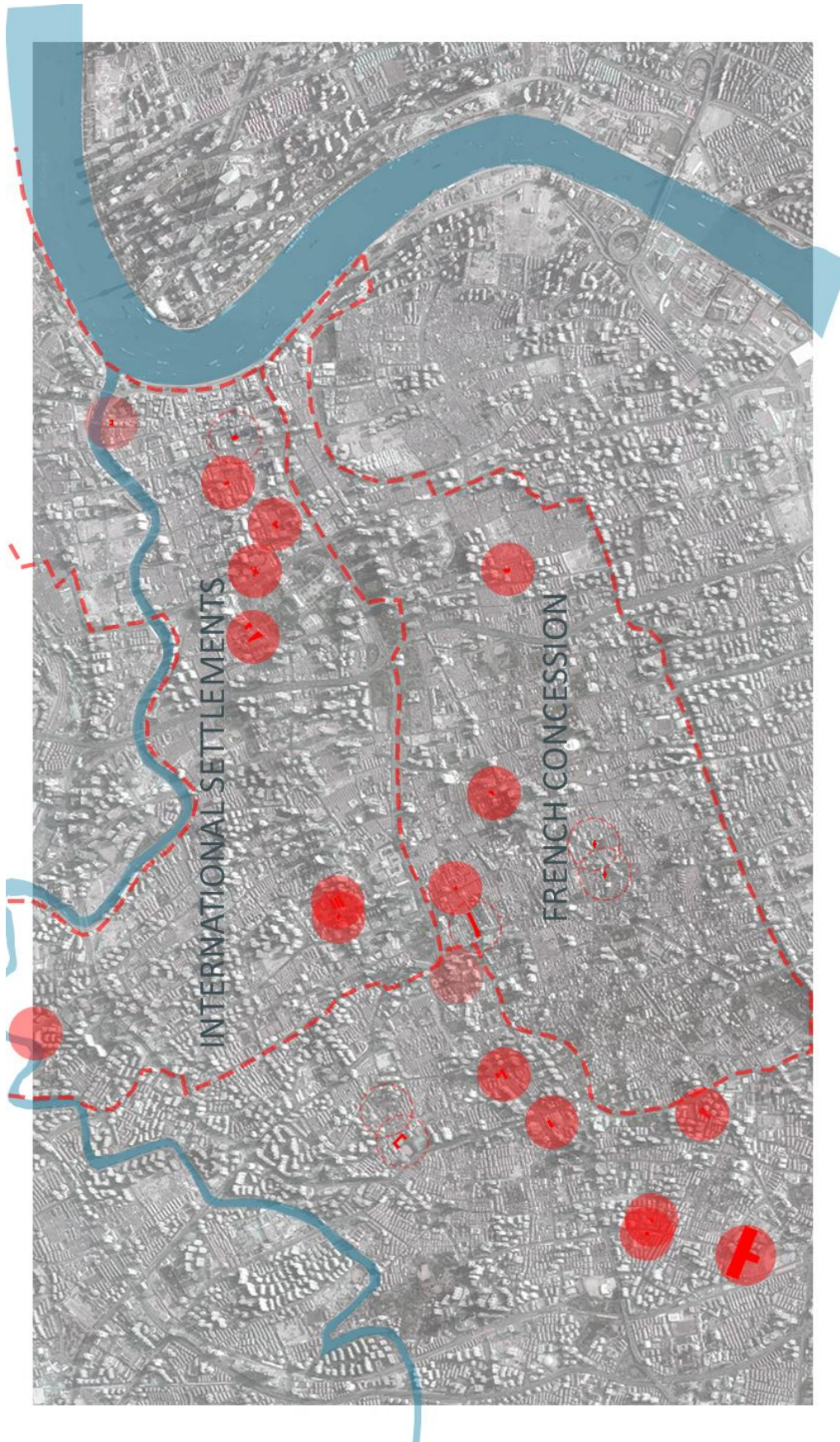
38	1928-?	7 FAMILY HOUSES for Asia Realty Co.	SHANGHAI- Route de Sieyes & Route Dufour (now Hengshan Road)			
39	1928-1931-1933	CHIAO TUNG UNIVERSITY CAMPUS DEVELOPMENT PLAN (Laboratory, Engineering Faculty)	SHANGHAI- 1954 Avenue Haig (now 1954 Huashan Road)	Existent (now Jiaotong University)	Reinforced Concrete	
40	1928	BURLINGTON HOTEL APARTMENTS	SHANGHAI- 1225 Bubbling Well Road (1225 Nanjing Road)	Unrealised plan		
41	1928-1929	CHAPEI (ZHABEI) ELECTRICITY AND WATERWORKS POWER STATION	Jiangsu Province of Shanghai - intersection of Molin Road and Hengfeng Road (now Jungong Road 4000)	?	Steel frame	
42	1929	RESIDENTIAL BUILDING	SHANGHAI- Wei-Hai-Wei Road			
43	1929	JSS BUILDING	SHANGHAI- Bund	Unrealised plan		
44	1929-1932	COLUMBIA CIRCLE – HOUSES FOR ASIA REALTY COMPANY – 76 plots	SHANGHAI- crossroad Amherst Road and Columbia Road (now Xinhua road and Lane 211-329)	Some of the houses still exist		
45	1929-1930	SUN KE'S HOUSE	SHANGHAI- Columbia Road (now Panyu Road 60)	Existent-restored	Brick with wooden roof structure	
46	1929-1930	CHEKIANG CINEMA	SHANGHAI- on Chekiang Road (now 123 Middle Zhejiang Road)	Existent	Reinforced Concrete	
47	1930	COTTAGE for FRANK RAVEN	SHANGHAI- Hongjiao Road			
48	1930	HOUSE FOR MEYER (Hudec's father-in-law)				
49	1930	ISIS THEATRE	SHANGHAI- North Sechuan Road			
50	1930	NEW CENTRAL OFFICE FOR MOORE METHODIST CHURCH	SHANGHAI- Tibet Road			

51	1930-1931	HUDEC'S SECOND RESIDENCE	SHANGHAI- 57 Columbia Road (now 57 Panyu Road)	Existent-restored	"Fachwerk" structure (Timber frame filled)	
52	1930-1931	AMBASSADOR APARTMENTS for CHINA REALTY CO.	SHANGHAI- between Rue Cornellie & Rue Moliere (now between Gaolan Road & Xiangshan Road facing Fuxing Park)	Unrealised Plan		
53	1930-1932	CHRISTIAN LITERATURE SOCIETY FOR CHINA AND CHINA BAPTIST PUBLICATION SOCIETY twin building	SHANGHAI-on the Museum Road & Yuen Ming Yuen Road (now 128 Huqiu Road, 209 Yuanmingyuan Road)	Existent-Restored	Reinforced concrete framework	
54	1930-1932	THE NEW GERMAN LUTHERAN CHURCH	SHANGHAI- on the corner of Avenue Haig and Great Western Circle (now Yan'an and Huashan Road)	Demolished	Reinforced concrete framework	
55	1931-1932	AVENUE APARTMENTS	SHANGHAI- on the corner of Avenue Road and Hardoon Road (now 1341-1383 West Beijing Road and Tongren Road).	Existent	Reinforced Concrete	
56	1931-1932	HOUSE FOR P. C. WOO	SHANGHAI- Hsiai Road (now 6.Lane 315 Shimen Road)	Existent-reconstructed		
57	1931-1933	GRAND THEATRE	SHANGHAI- Bubbling Well Road (now 216 West Nanjing Road)	Existent-restored and extended	Reinforced concrete	
58	1931-1934	PARK HOTEL (JOINT SAVINGS SOCIETY BUILDING -JSS)	SHANGHAI- Bubbling Well Road (now 170 West Nanjing Road)	Existent	Steel frame	




59	1931-1933	UNION BREWERY	SHANGHAI- No. 82-130 Yichang Road	Partially existent, restored and integrated into a new function	Reinforced concrete	
60	1932	LIU OFFICE BUILDING	SHANGHAI			
61	1932-1933	LAFAYETTE CINEMA	SHANGHAI- 323 Rue Lafayette (today 323 Middle Fuxing Road)	Existent but with a different function	Reinforced concrete and steel structure	
62	1933-1937	HUBERTUS COURT	Shanghai- Great Western Road (now 918 Yan'an Road)	Existent but with a different function (now Da Hua Hotel)	Reinforced concrete	
63	1935	MC TYEIRE SCHOOL, GREGORY HALL	SHANGHAI- Hangkow Road (now 155 Jiangsu Road)	Existent		
64	1935-1938	HOUSE FOR D. V. WOO	SHANGHAI- on the corner of Avenue Road and Hardoon Road (now West Beijing Road and 333 Tongren Road)	Existent-restored	Reinforced concrete	
65	1936	CHAO TAI FIRE AND MARINE INC. Co. OFFICE BUILDING		Unrealised plan- 10 storey		
66	1936	CENTRAL OFFICE FOR THE JAPANESE NYK SHIPPING ASSOCIATION	SHANGHAI- Bund	Unrealised plan- 30 storey		
67	1936	COLUMBIA COUNTRY CLUB FOR THE AMERICAN ASSOCIATION	SHANGHAI- Great Western Road (now 1262 West Yan'an Road)	Existent with a new function	Reinforced concrete	
68	1936	HOUSE FOR Y. T. SHEN		Unrealized		
69	1936	TSINGTAO UNIVERSITY		Unrealized competition design		



70	1936	ROYAL HOTEL				
71	1936	MARGARET WILLIAMSON HOSPITAL, MATERNITY WING		Unrealized		
72	1936-1937	SACRE COEUR VOCATIONAL SCHOOL (with B.I. Matrai)				
73	1937-1939	SACRE COEUR VOCATIONAL SCHOOL FOR WOMEN (for AURORA UNIVERSITY)	SHANGHAI- Route de Soeurs/Rue Bourgeat (now 143 Changle Road)	Demolished	Reinforced concrete	
74	1937	FIVE SCHOOLS FOR MONKS AND NUNS FOR THE CATHOLIC CHURCH		Unrealised plan		
75	1938	CHINA MERCHANTS CO. BUILDING COMPLEX	SHANGHAI- Bund	Unrealised plan- 40 storey tower		
76	1938	GEMEINDE HALL FOR THE DEUTSCHER GARTEN KLUB	SHANGHAI- on the corner of Avenue Haig and Great Western Circle	Existent		
77	1940-1941	GERMAN SCHOOL LABORATORY	SHANGHAI- Great Western Road	Existent		
78	1941-1942	CENTRAL OFFICE FOR OPERA NAZIONALE DOPOLAVORO	SHANGHAI			
IN AMERICA FROM 1948						
79	1956	LUTHERAN UNIVERSITY CHAPEL (consultant to Wahamaki and Corey)	BERKELEY- CALIFORNIA			
80	1958-1960	HUDEC'S OWN SUMMER HOUSE	SQUAW VALLEY		Swiss style wooden structure	
81	1958	HUDEC'S CONVERSION DESIGN FOR HIS OWN HOUSE	BERKELEY- CALIFORNIA- 815 San Diego Road			
82	1958	DESIGN FOR A RETAINING WALL AND GARDEN ENTRANCE (for his son Martin's House)	BERKELEY- CALIFORNIA- Mariposa Avenue			

10.3 ANNEX 3– LÁSZLÓ HUDEC, MAP SHOWING AN AERIAL IMAGE OF 2015 SHANGHAI WITH THE LOCATION OF MAIN PROJECTS DONE BY HUDEC








10.4 ANNEX 4 – ANTONÍN RAYMOND, LIST OF BUILDINGS

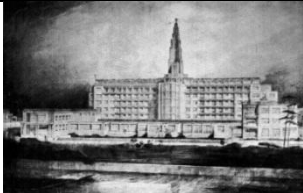


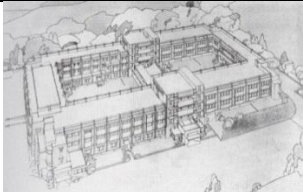
ANTONÍN RAYMOND – LIST OF BUILDINGS						
	DATE	CLIENT/ PROJECT	LOCATION	CONDITION	STRUCTURE	PICTURE
NEW YORK OFFICE						
1	1917	THÉÂTRE DU VIEUX COLOMBIER	NEW YORK			
2	1917-1918	ACTORS HOUSE	NEW YORK- 261 Madison Avenue			
TOKYO OFFICE						
3	1920-1922	SCOTT HALL. WASEDA CHRISTIAN GUILD	TOKYO- 2-3-1 Nishi-Waseda, Shinjuku Ward	Existent- now Waseda Hoshien		
4	1921	PAUL MESSER HOUSE	YOKOHAMA	Destroyed by fire		
5	1921	REV. DEWEES FRANKLIN SINGLEY HOUSE	MORIOKA, IWATE PREFECTURE			
6	1921	HEIHACHI TANAKA (CALLED JIRO) HOUSE	TOKYO	Destroyed by fire	Wood frame and stucco	
7	1921-1923	BARON GOTO SHINPEI	TOKYO- Moto Azabu, Minato Ward	Destroyed by fire	Reinforced concrete	
8	1921-1922	TOKYO TENNIS CLUB	TOKYO- Chiyoda Ward	Destroyed by fire		
9	1921	NIPPON ELECTRIC COMPANY HOUSES	TOKYO			
10	1921	BRADY HOUSE				
11	1921-1922	CHIDSEY MEMORIAL KINDERGARDEN	YAMAGATA, YAMAGATA PREFECTURE	Existent		
12	1921	YONEZAWA CHURCH	YONEZAWA, YAMAGATA PREFECTURE	Existent		
13	1921	BRUNNER, MOND AND COMPANY BUILDING	KOBE	Unbuilt		
14	1921-1923	ST. LUKE'S HOSPITAL	TOKYO- Chūō Ward	Construction abandoned after the Great Kantō Earthquake		
15	1921-1922	SHIOGAMA CHURCH	SHIOGAMA, MIYAGI PREFECTURE	Destroyed by fire in 1927		



16	1921-1923	TONO KINDERGARTEN	TONO, IVATE PREFECTURE			
17	1921	NAKASHIBUYA CHRISTIAN CHURCH				
18	1921-1923	LYDIA A. LINDSEY AND KATE I. HANSEN HOUSE	SENDAI, MIYAGI PREFECTURE	Destroyed by fire in 1944		
19	1921-1923	MAKAMIGAWA J. HOUSE	TOKYO	Destroyed by fire		
20	1921	ROBERT F. MOSS HOUSE	TOKYO			
21	1921-1924	HOSHI SALESMAN SCHOOL	TOKYO –2-4-41 Ebara, Shinagawa Ward		Monolithic, reinforced concrete	
22	1921-1931	TOKYO WOMEN'S CHRISTIAN COLLEGE	TOKYO - Suginami-ku	Existent	Reinforced concrete	
23	1921-1922	KAWASAKI HAJIME HOUSE	HAYAMA, KANAGAWA PREFECTURE	Destroyed by fire		
24	1921	OKUBO K. BUILDING				
25	1921	ASANO SÔICHIRO TENEMENT BUILDING	TOKYO- Yoshiwara, Taitô Ward	Unbuilt		
26	1921-1923	NATIONAL SUNDAY SCHOOL ASSOCIATION BUILDING	TOKYO- Kanda, Chiyoda Ward	Unbuilt		
27	1921-1922	YOTSUYA CHURCH	TOKYO- Yotsuya, Shinjuku Ward	Unbuilt		
28	1921-1922	NIPPON FIRE INSURANCE COMPANY BUILDING	TOKYO- Nihonbashi Chûô Ward	Unbuilt		
29	1921-1922	MISSIONARY HOUSE FOR ST. LUKE'S HOSPITAL	TOKYO- Tsukiji, Chûô Ward	Existant		
30	1921	MATSUKATA O. HOUSE				
31	1921-1922	ALVAH HOVEY MEMORIAL DORMITORY, WASEDA CHRISTIAN CUILD	TOKYO- Nishi-Waseda, Shinjuku Ward	Demolished		
32	1921-1923	JOHN RICHARD GEARY HOUSE	YOKOHAMA	Destroyed by fire		
33	1921	JAPAN ADVERTISER OFFICES	TOKYO			
34	1921-1922	AOYAMA GAKUIN CHAPEL	TOKYO- Shibuya Ward			
35	1922	SEVENTH DAY ADVENTIST PUBLISHING HOUSE BUILDING	YOKYO			
36	1922	GREEN HOUSE FOR SAITO S.	TOKYO- Ueno, Taitô Ward	Demolished		
37	1922	KAMENOY HOTEL	BEPPU, ÔITA PREFECTURE	Unbuilt		






38	1922-1923	KIKUSABURŌ FUKUI	TOKYO – Shibuya Ward	Destroyed by fire	Oya stone pile, reinforced concrete and brick	
39	1922	HOSHI PHARMACEUTICAL COMPANY CAFETERIA	TOKYO- Ginza, Chūō Ward			
40	1922	SHOKEI SCHOOL				
41	1922-1923	NIPPONOPHONE COMPANY FACTORY	KAWASAKI, KANAGAWA PREFECTURE			
42	1922-1923	MORIOKA KINDERGARTEN	MORIOKA, IWATE PREFECTURE			
43	1922-1923	MORIOKA CHURCH	MORIOKA, IWATE PREFECTURE			
44	1922-1923	REV. JAIRUS P. MOORE HOUSE	SENDAI, MIYAGI PREFECTURE	Destroyed		
45	1922-1924	AOMORI CHURCH	AOMORI, AOMORI PREFECTURE			
46	1922-1924	AKITA CHURCH	AKITA, AKITA PREFECTURE			
47	1922-1924	REV. HERMAN H. COOK MEMORIAL CHURCH	SAKATA, YAMAGATA PREFECTURE	Existent		
48	1922	FRENCH EMBASSY	TOKYO			
49	1922-1924	ANDREWS AND GEORGE COMPANY BUILDING	OSAKA	Altered in 1935		
50	1922	FLEISHER HOUSE REPAIRS				
51	1923	C.P. GARMAN HOUSE	TOKYO	Destroyed by fire		
52	1923	GORA TEMPLE				
53	1923	REV. F.W. STEADMAN HOUSE	MORIOKA, IWATE PREFECTURE, 38 Uchimarū			
54	1923	OHASHI S. HOUSE	TOKYO- Omori, Ota Ward			
55	1923	KANDA BAPTIST MISSIONARY HOUSE	TOKYO- Surugadai, Chiyoda Ward			
56	1923-1931	TOKYO CLUB	TOKYO	Alterations, additions and repairs		
57	1923	Y.M.C.A. BARRACKS	GOTEMBA, SHIZUOKA PREFECTURE			
58	1923	HOSHI HOUSE	KAMAKURA, KANAGAWA PREFECTURE			
59	1923	BOWDEN HOUSE		Repairs		





60	1923	GERMAN EMBASSY	TOKYO			
61	1923	NETHERLANDS LEGATION	TOKYO	Repairs		
62	1923	BELGIAN EMBASSY	TOKYO	Repairs		
63	1923	SCOTT HOUSE				
64	1923	Y.M.C.A. BARRACKS	TOKYO- Kanda, Chiyoda Ward			
65	1923	GRAHAM HOUSE		Repairs		
66	1923	KAUFMAN HOUSE		Repairs		
67	1923	READY CUT HOUSE				
68	1923	ITALIAN EMBASSY	TOKYO			
69	1923- 1924	JAPAN ADVERTISER TEMPORARY BUILDING	TOKYO			
70	1923	MAMIANA CHURCH REPAIRS				
71	1923	FRENCH CONSULATE TEMPORARY BARRACKS AND HOSPITAL	YOKOHAMA			
72	1923	AOYAMA GAKUIN	TOKYO			
73	1923- 1924	NATIONAL CASH REGISTERS BUILDING	TOKYO- Ginza, Chūō Ward			
74	1923	H.M. ANDREWS HOUSE				
75	1923	VISCOUNT INOUE HOUSE		Repairs		
76	1923	SUNDAY SCHOOL BARRACKS				
77	1923	MEIJI GAKUIN REPAIRS	TOKYO			
78	1923	U.S. EMBASSY	TOKYO			
79	1923	HANS HUNTER HOUSE	TOKYO			
80	1923- 1924	AMERICAN SCHOOL AND FOREIGN COMMUNITY CENTER	TOKYO	Unbuilt		
81	1923- 1924	AMBASSADOR PAUL CLAUDEL HOUSE	TOKYO - Chiyoda- ku	Destroyed by fire	Wood	
82	1924	HANS HUNTER OFFICE	TOKYO			
83	1924	KONDO S. TEMPORARY HOUSE	TOKYO	Destroyed		
84	1924	UNITED STATES CONSULATE	YOKOHAMA			
85	1924	KAGAYA K. HOUSE				
86	1924	Y.M.C.A.	TOKYO	Alterations and additions to foyer		
87	1924	FRENCH EMBASSY	TOKYO			
88	1924- 1926	YOKOHAMA UNITED CLUB	YOKOHAMA			






89	1924-1927	FRITZ EHRISMANN HOUSE	YOKOHAMA- 1-77-4 Motomachi, Naka Ward	Existent, moved in 1990		
90	1924	OWSTONE HOUSE	YOKOHAMA			
91	1924	DR. RACHEL READ HOUSE	TOKYO - Akasaka, Minato-ku	Destroyed (remodeled)	Wood	
92	1924	SIBER HENGER AND COMPANY BUILDING AND WAREHOUSE	TOKYO- Fukagawa, Koto Ward			
93	1924	ST. LUKE'S HOSPITAL NURSES HOUSE	TOKYO- Tsukiji, Chūō Ward			
94	1924	R.M. ANDREWS TEMPORARY HOUSE				
95	1924	STANDARD OIL COMPANY OF NEW YORK SEA WALL	KOBE			
96	1923-1924-1926	ANTONIN AND NOÉMI RAYMOND REINANZAKA HOUSE	TOKYO - Akasaka, Minato-ku	Demolished in 1994	Reinforced concrete	
97	1924	ANTONIN RAYMOND TEMPORARY HOUSE	TOKYO- Akasaka, minato Ward	Moved to Hayama - 1925, Demolished		
98	1924	NIPKOW HOUSE	YOKOHAMA	Destroyed		
99	1924	FRENCH JAPANESE CLUB	TOKYO			
100	1924	FLEISHER HOUSE REPAIRS				
101	1924	SHIBA PARK APARTMENTS	TOKYO			
102	1924	NITORE INAZŌ HOUSE REPAIRS	TOKYO			
103	1924	AKABOSHI HOUSE				
104	1924	Y.M.C.A. DORMITORY	TOKYO- Koishikawa, Bunkyo Ward			
105	1924	AKABOSHI HOUSE				
106	1924	MEIJI GAGUIN FENCE				
107	1924-1926	MASONIC TEMPLE	YOKOHAMA			
108	1924	CHARTERED BANK				
109	1924	MURAI HOUSE				


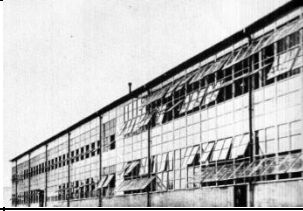



110	1923-1928-1933	ST. LUKE'S HOSPITAL	TOKYO- Chūō Ward	Partially demolished		
111	1924-1925	INTERNATIONAL SCHOOL OF THE SACRED HEART IN TOKYO	TOKYO – 4-11-1 Shirokane, Minato-Ward	Science building demolished in 1992		
112	1924-1925	A.P. TETENS HOUSE	TOKYO - Ōmori, Ota Ward		Reinforced concrete	
113	1924	STANDARD OIL COMPANY OF NEW YORK HOUSE				
114	1924	LOFTUS BUNGALOW				
115	1924	VISCOUNT KABAYAMA		Alterations		
116	1924	STANDARD OIL COMPANY OF NEW YORK BUILDING				
117	1924	CHECHOSLOVAKIAN LEGATION	TOKYO	Unbuilt		
118	1924	AOYAMA GAKUIN ACADEMY				
119	1924	UNITED STATES CONSULATES	TOKYO			
120	1924	AOYAMA GAGUIN COLLEGE				
121	1924	KIRKPATRICK HOUSE				
122	1924	SULZER RUDOLPH & CO. OFFICE AND WAREHOUSE BUILDING	YOKOHAMA			
123	1924-1926	OBAYASHI SACRED HEART SCHOOL	TAKARAZUKA, HYŌGO PREFECTURE, 3-113 Tonomachi	Existant		
124	1924-1925	HAGIWARA HOUSE	TOKYO	Destroyed		
125	1924	RODRIGUEZ HOUSE				
126	1924-1925	MITSUI RENZO HOUSE	TOKYO- Komazawa, Setagaya Ward			
127	1924-1926	INTERNATIONAL SCHOOL OF THE SACRED HEART IN KOBE	KOBE			
128	1925	PRESBYTERIAN MISSIONARY HOUSE	TOKYO			
129	1925	SAMUEL, SAMUEL AND COMPANY BUILDING		Alterations and additions		
130	1925	ST. LUKE'S HOSPITAL TEMPORARY WARDS AND CHAPEL	TOKYO- Chūō Ward	Demolished		
131	1925-	SIBER HEGNER AND	YOKOHAMA			





	1926	COMPANY WAREHOUSE				
132	1925	YOKOHAMA GENERAL HOSPITAL	YOKOHAMA			
133	1925	ALEXANDER SYKES HOUSE				
134	1925	ST. ANDREWS CHURCH				
135	1925	RISING SUN PETROLEUM COMPANY	YOKOHAMA-Tsurumi			
136	1925	MATSUYAMA SCHOOL				
137	1925	CHARTERED BANK HOUSE	YOKOHAMA	Destroyed		
138	1925-1926	RUSSELL HOUSE	YOKOHAMA	Destroyed		
139	1925	RAYMOND AND SYKES OFFICE	YOKOHAMA			
140	1925-1926	IMPERIAL AERO SOCIETY BUILDING	TOKYO			
141	1925	FOREIGN SCHOOL	YOKOHAMA			
142	1925	MORIMURA ICHIZAEMON BUILDING	TOKYO			
143	1925	COUNT KABAYAMA AISUKE HOUSE				
144	1925-1928	HEADQUARTER FOR RISING SUN PETROLEUM COMPANY	YOKOHAMA-Yamashita-cho 58, Naka Ward	Demolished	Reinforced concrete	
145	1925	RISING SUN PETROLEUM CO. (GENERAL MANAGER'S RESIDENCE)	YOKOHAMA-Negishi			
146	1925	STANDARD OLI COMPANY OF NEW YORK BUILDING	KOBE			
147	1925-1926	HELM BROTHERS BUILDING	YOKOHAMA			
148	1925	TOKYO ANGLING AND COUNTRY CLUB	LAKE CHUZENJI, TOCHIGI PREFECTURE	Unbuilt		
149	1926	SWEDISH LEGATION	TOKYO	Unbuilt		
150	1926-1927	AMERICAN SCHOOL	TOKYO- Ebisu, Shubiya Ward	Unbuilt		
151	1926	INOUE HOUSE				
152	1926	TOYO EYWA JOGAKKŌ				
153	1926	TSURUMI HOUSE	KARUIZAWA, NAGANO PREFECTURE			
154	1926	INOUE M. HOUSE	TOKYO	Destroyed		
155	1926-1934	CHRISTIAN LITERATURE SOCIETY AND AMERICAN BIBLE SOCIETY BUILDING	TOKYO- 4-5-1 Ginza, Chūō Ward	Existent		
156	1926	INOUE BARRACK	KAMAKURA, KANAGAWA PREFECTURE			






157	1926-1927	VISCOUNT HAMAO SAKUKO HOUSE	TOKYO	Destroyed	Wood	
158	1926	CHICAGO CATHEDRAL (for PAUL CLAUDEL)	CHICAGO, ILLINOIS	Unbuilt		
159	1926	H. T. STAPELTON HOUSE	YOKOHAMA			
160	1926-1928	STANDARD OIL COMPANY OF NEW YORK BUILDING	YOKOHAMA	Demolished		
161	1927-1928	STANDARD OIL COMPANY OF NEW YORK HOUSES (5)	YOKOHAMA			
162	1927	MORIOKA HOTEL	KAMAKURA, KANAGAWA PREFECTURE	Unbuilt		
163	1927	NATIONAL CITY BANK OF NEW YORK	YOKOHAMA			
164	1927	NATIONAL CITY BANK OF NEW YORK	OSAKA			
165	1927-1929	RESIDENTIAL AREA THE RISING SUN PETROLEUM COMPANY	YOKOHAMA-Naka-Ward	Partially demolished	Reinforced concrete	
166	1927	JAN SVAGR HOUSE				
165	1927	CHARTERED BANK OF INDIA, AUSTRALIA & CHINA	YOKOHAMA			
166	1927	FRENCH EMBASSY	TOKYO	Repairs		
167	1927-1929	BELGIAN EMBASSY	TOKYO- Chiyoda Ward	Alterations and additions- Destroyed during WWII		
168	1927-1928	ITALIAN EMBASSY VILLA	NIKKO, TOCHIGI PREFECTURE - Lake Chuzenji	Existent	Wood	
169	1927	KOBE HOTEL	KOBE			
170	1927-1929	INTERNATIONAL SCHOOL OF THE SACRED HEART IN OKAYAMA	OKAYAMA, OKAYAMA PREFECTURE			




171	1928-1931	UNITED STATES EMBASSY (COLLABORATION WITH H. VAN BURREN MAGONIGLE)	TOKYO-1-10-5, Akasaka, Minato- Ward	Demolished	Reinforced concrete	
172	1928-1930	DUNLOP RUBBER COMPANY	KOBE			
173	1928	NIPPONOPHONE COMPANY TOWER	KYOTO			
174	1928	TANAKA HOUSE	YOKOHAMA			
175	1928	CHECHOSLOVAK LEGATION	TOKYO	Unbuilt		
176	1929-1930 (1928)	SOVIET EMBASSY	TOKYO – Azabudai, Minato Ward	Demolished	Reinforced concrete	
177	1929	J. GADSBY HOUSE	TOKYO- Omori, Ôta Ward			
178	1929	JAPAN ADVERTISER OFFICES				
179	1929	SPANISH LEGATION	TOKYO	Unbuilt		
180	1929	SWEDISH LEGATION	TOKYO	Unbuilt		
181	1929	FRENCH EMBASSY VILLA	LAKE CHUZENJI, TOCHIGI PREFECTURE	Roof repairs		
182	1930 (1929-1930)	FRENCH EMBASSY	TOKYO – 4-11-44 Minami- Azabu, Minato Ward	Destroyed by fire	Reinforced concrete	
183	1930	POLISH LEGATION	TOKYO	Unbuilt		
184	1930	CHILEAN LEGATION	TOKYO	Unbuilt		
185	1930-1933	CANADIAN LEGATION	TOKYO- 7-3-38 Akasaka, Minato Ward	Existent		
186	1930	COLUMBIA GRAMOPHONE COMPANY FACTORY				
187	1930-1931	SHELL SERVICE STATION FOR THE RISING SUN PETROLEUM COMPANY	SUGAMO- Toshima-ku	Demolished	Reinforced concrete	
188	1930-1931	ABIKO GOLF CLUB	ABIKO, CHIBA PREFECTURE	Destroyed by fire		
189	1930	FRENCH AMBASSADOR'S HOUSE	TOKYO	Repairs		
190	1930-	NIPPON CORN PRODUCTS	HEIJO (now Pyong			

	1931	COMPANY STAFF HOUSES AND CLUB	yang, NORTH KOREA)			
191	1930-1931	FUJISAWA GOLF CLUB	FUJISAWA, KANAGAWA PREFECTURE	Existant		
192	1930	FUJIGAYA GOLF CLUB	KASHIWA, CHIBA PREFECTURE			
193	1930	MINIATURE GOLF CLUB	TOKYO			
194	1930	THEATER X	TOKYO			
195	1930-1931	JAPAN STEEL PRODUCTS FACTORY	KAWASAKI, KANAGAWA PREFECTURE			
196	1931	APARTMENT HOUSE	TOKYO-Enokizaka, Minato Ward	Unbuilt		
197	1931	SAGAMI COUNTRY CLUB	SAGAMI, KANAGAWA PREFECTURE	Destroyed		
198	1931-1932	IMAIZUMI HOUSE	TOKYO			
199	1931	VISCOUNT SOHMA TAKETANE HOUSE	TOKYO	Unbuilt		
200	1930-1931	SHELL SERVICE STATION FOR THE RISING SUN PETROLEUM COMPANY	YOKOHAMA, Pref. Kanagawa	Demolished	Reinforced concrete	
201	1931	AKABOSHI SHIRO VILLA	FUJISAWA, KANAGAWA PREFECTURE	Moved		
202	1930-1932	TOKYO GOLF CLUB	ASAKA, SAITAMA PREFECTURE	Modified by the American army and later demolished	Reinforced concrete	
203	1930-1938	SCHOOL FOR THE SISTERS OF NOTRE DAME- SEIBO GAKUIN IN OSAKA	OSAKA- 18-10 Mii-cho, Neyagawa-shi	Existent, auditorium/ gymnasium building demolished		
204	1931	IVAN P. TROEDSSON VILLA	NIKKO, TOCHIGI PREFECTURE	Existent		
205	1931	COUNT KUROKI VILLA	ABIKO, CHIBA PREFECTURE	Destroyed by fire		
206	1931	PRINCE KONOYE	ABIKO, CHIBA	Unbuilt		

		FUMIMARU VILLA	PREFECTURE			
207	1931	KAWASAKI HAJIME HOUSE		Alterations and additions		
208	1932	KISUKE AKABOSHI HOUSE	TOKYO - Tanakawa, Minato Ward		Reinforced concrete	
209	1931-1932	NOMURA SHUNKICHI HOUSE	TOKYO			
210	1931-1933	TOKYO OTIS ELEVATOR COMPANY FACTORY AND OFFICE BUILDING	TOKYO			
211	1932	KIMURA GRICULTURAL LABORATORY				
212	1932	OKADA TADAICHI HOUSE	TAMAGAWA, SAITAMA PREFECTURE			
213	1932	VISCOUNT DOI T. HOUSE				
214	1932-1933	HATYAMA HIDEO HOUSE & HATYAMA MICHIO HOUSE	TOKYO- Koishikawa, Bunkyo Ward			
215	1932	NISHIWAKI HOUSE				
216	1932	NIPPON GOLFER'S CLUB				
217	1933	RAYMOND'S KARUIZAWA SUMMER HOUSE	KARUIZAWA, PREF. NAGANO	Moved, now Peynet Museum	Wood and concrete base	
218	1933-1934	MORINOSUKE KAWASAKI HOUSE	TOKYO - Azabu, Minato Waed	Demolished	Reinforced concrete	
219	1933	ASANO RYÔZÔ HOUSE	KARUIZAWA, NAGANO PREFECTURE			
220	1933	KAWASAKI HAJAME HOUSE	YUGAWARA, KANAGAWA PREFECTURE			
221	1933	GINZA THEATER	TOKYO- GINZA, Chūō Ward			
222	1933-1935	TETSUMA AKABOSHI HOUSE	TOKYO - 4-26-21 Kichijoji-Honchō, Masushino City	Existent	Reinforced concrete	

223	1933-1934	KODERA YUJI HOUSE	KARUIZAWA, NAGANO PREFECTURE	Existent		
224	1934	ANDREE HOUSE	TOKYO	Unbuilt		
225	1934	VISCOUNT SOMA TAKETANE HOUSE	TOKYO			
226	1934	SASAKI HOUSE	KARUIZAWA, NAGANO PREFECTURE			
227	1934-1936	HOUSE KIKUSABURŌ FUKUI	ATAMI, SIZUOKA PREFECTURE	Demolished	Reinforced concrete	
228	1934	ANTONIN RAYMOND ARCHITECT OFFICES American Bible House Building	TOKYO- Ginza, Chūō Ward			
229	1934	FUJI ICE CREAM SHOP Aichi Building	TOKYO			
230	1934	FUJI ICE CREAM SHOP American Bible House Building	TOKYO			
231	1934-1937	FORD MOTOR COMPANY OF JAPAN FACTORY	YOKOHAMA-Tsurumi			
232	1934	AKABOSHI ROKUHO HOUSE	NINOMIYA, KANAGAWA PREFECTURE			
233	1934	REINANZAKA APARTMENT BUILDING	TOKYO- Akasaka, Minato Ward			
234	1934	APARTMENT BUILDING	TOKYO- Ginza, Chūō Ward			
235	1934-1935	OKA MASAKAZU HOUSE	KARUIZAWA, NAGANO PREFECTURE			
236	1934	R.K.O. PICTURES BUILDING				
237	1934	HARRY S. JAMES HOUSE	SHANGHAI, CHINA	Unbuilt		
238	1934	PEARCE HOUSE	HAYAMA, KANAGAWA PREFECTURE			
239	1934	BRAZIL PROPAGANDA ROOM American Bible House Building	TOKYO- Ginza, Chūō Ward	Demolished		
240	1934	COLUMBIAN LEGATION	TOKYO			

241	1934	ENZ SHOP	TOKYO- Ginza, Chūō Ward			
242	1934	FACTORY	TOKYO- Haneda, Ota Ward			
243	1934-1935	FLORENCE ANN WALKER HOUSE	KARUIZAWA, NAGANO PREFECTURE	Demolished		
244	1934-1935	ST.PAUL'S CHURCH	KARUIZAWA (100km from Tokyo)	Existent	Wood and concrete	
245	1934	FUJIOKA HOUSE				
246	1934	AVIATION HANGARS	SHANGHAI, CHINA			
247	1934	FORD EXPOSITION HOUSE	YOKOHAMA			
248	1934-1935	HANS HUNTER SHOOTING LODGE	NIKKO, TOCHIGI PREFECTURE			
249	1934	SHIBA APARTMENT HOUSE	TOKYO			
250	1934-1935	DANIEL HENRY BLAKE HOUSE	TOKYO- Hachiyama-cho 6, fire Shibuya Ward	Destroyed by fire		
251	1935	NIPPON KINSEN				
252	1935	ANDREW HOUSE	TOKYO			
253	1935	NATIONAL CASH REGISTER FACTORY				
254	1935-1938	SWEDISH LEGATION	TOKYO			
255	1935-1936	NAGAOKA M. HOUSE	TOKYO- Harajuku, Shibuya Ward			
256	1935	ASABUKI HOUSE	TOKYO			
257	1935	YAMAJI HOUSE	ATAMI, SHIZUOKA PREFECTURE			
258	1935	OBARA S. HOUSE	TOKYO			
259	1935	MORINAKA CANDY STORE	TOKYO	Alterations and additions		
260	1935	TOKYO WOMEN'S CHRISTIAN COLLEGE, CHAPEL AND AUDITORIUM	TOKYO - Suginami-Ward		Reinforced concrete	
261	1937-1942 (1935)	GOLCONDE	PONDICHERRY, INDIA			
262	1935-	SHIRAISHI HOUSE	TOKYO			

	1936					
263	1935	KOJIMACHI APARTMENT HOUSE				
264	1935	TOYAMA VILLA	NASU, TACHIGI PREFECTURE			
265	1935	OBARA S. VILLA	ATAMI, SHIZUOKA PREFECTURE			
266	1935	FUJIYA RESTAURANT	YOKOHAMA- 1-6-2 Isezaki-cho	Existent		
267	1936	METRO-GOLDWYN-MAYER THEATER				
268	1936-1937	KODAK JAPAN BUILDING	OSAKA- no.18,3-chome, Edobari, Nishi	Alterations and additions		
269	1936	ANDREWS AND GEORGE COMPANY BUILDING				
270	1936	MITATE KOZAN CLUB	HINOKAGE, MIYAZAKI PREFECTURE	Existent, restored		
271	1936-1937	NARUSE M. HOUSE	TOKYO- Meguro Ward			
272	1936	SMALL HOUSE FOR BRITISH EMBASSY	TOKYO			
273	1936-1938	IVAN P. TROEDSSON HOUSE	TOKYO- MinamiOazabu, Minato Ward	Demolished		
274	1936-1937	OKA MASAKAZU HOUSE	TOKYO- Setagaya Ward	Demolished		
275	1936-1937	A.O.KELLER HOUSE	TOKYO- Ikegami, Ota Ward			
276	1937	AKABOSHI TETSUMA, JR. HOUSE				
277	1937	KÔGEI NEWS HOUSE		Unbuilt		
278	1937-1938	YAMADA CHISABURO HOUSE	KANAGAWA PREFECTURE- 690 Yamanouchi, Kita Kamakura			
279	1937-1938	CATHOLIC CHURCH	TOKYO- Yotsuya, Shinjuku Ward			
280	1937-1938	COCHRANE HOUSE		Unbuilt		